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THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

talk **SPOT** *with the* **PETRY** **RADIO MAN!**

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Radio is a definite part of the picture of the American scene. It's everywhere that people are. That's why the choice of advertisers is Radio—especially flexible, economical *Spot* Radio. You know what you've got when you buy Spot.

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COULD AGENCY COST-CUTTING BOOMERANG?

Excessive operating costs go on the block as agency heads weigh pitfalls of cutbacks. Here is a round-up of top management solutions to profit squeeze

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Network radio hits the comeback trail

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DIGEST ON PAGE 2

Big Aggie Land

The mails in her life say the nicest things

In 1957 Big Aggie got 213,820 tender sentiments from the land where WNAX Radio is King

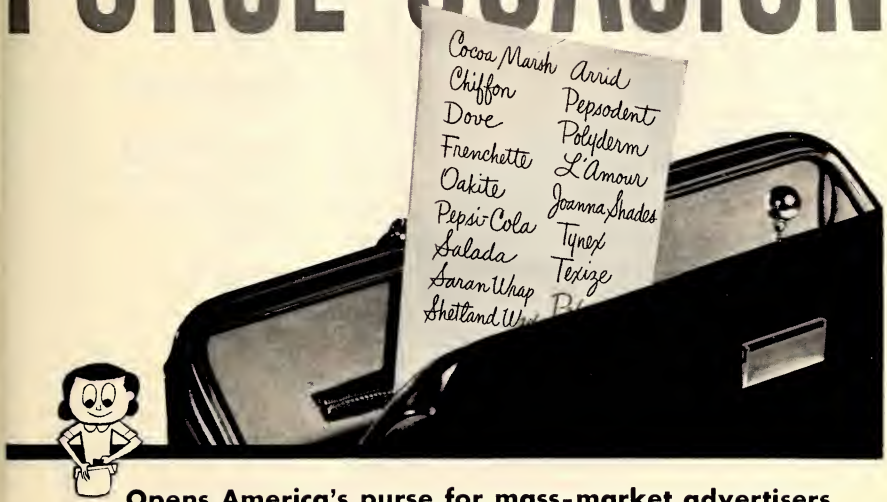
Big Aggie carries on quite a love affair with the mails. And it's been going on for 36 years! Last year she received a whopping total of 213,820 letters and cards from every corner of Big Aggie Land—and beyond . . . . 459 counties in 11 states. Such an overwhelming testimonial of affection brings a blush to Big Aggie's cheeks. But it proves an important point. WNAX-570 gives listeners what they want in radio entertainment and service: gives advertisers what they want—active listener response. Most of the mail in Big Aggie's life comes from an area spread across five of the nation's richest farming states; North Dakota, South Dakota, Nebraska, Minnesota, Iowa. Big Aggie's NCS #2 Market Coverage Area takes in 175 counties with 2,217,600 population and 609,590 radio homes.

Annual retail sales amount to over $2,400,000,000. All this makes Big Aggie Land America's 41st radio market. WNAX-570 gives national advertisers a media with programs people like and listen to—popular shows that sell to people with money to spend. Your Katz man will get you a date with Big Aggie.

CBS RADIO **WNAX-570** YANKTON, S.D.

Peoples Broadcasting Corporation

PURSE-SUASION



Opens America's purse for mass-market advertisers

As the shopping-list indicates, 17 of America's biggest advertisers have been quick to see *and use* the tremendous power of PURSE-SUASION. It combines the persistence of saturation with the impact of television. 20 spots every week – rotated week after week to cover a station's complete daytime audience.

Prove PURSE-SUASION'S low-cost selling power on any product for Home or Family. Blair-TV's Test Market Plan provides documented research on sales-effectiveness *at no extra cost to the advertiser.* Phone your nearest Blair office now for the complete, exciting story.

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WABC-TV—New York
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WHDH-TV—Boston
KGO-TV—San Francisco
WIIC—Pittsburgh
KTVI—St. Louis
WEWS—Cleveland
WJZ-TV—Baltimore
KFJZ-TV—Dallas-Ft. Worth
WNHC-TV—Hartford - New Haven
KING-TV—Seattle-Tacoma
WPRO-TV—Providence
WCPO-TV—Cincinnati
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WDSU-TV—New Orleans
WFLA-TV—Tampa
WBNS-TV—Columbus
WMCT—Memphis
KFRE-TV—Fresno
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WNBF-TV—Binghamton
WFBG-TV—Altoona

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Mark this market on your list!

CENTRAL AND SOUTHERN ALABAMA is the home of 1,000,000 people in 35 counties—*one-third* of Alabama's population and retail sales!

You reach this big and growing market *only* through WSFA-TV's maximum-power VHF signal. You cannot cover it with any other TV station or combination of stations!

Mark Central and Southern Alabama on your list . . . and *buy* it with WSFA-TV!

WSFA-TV's 35 Alabama counties *

Population	**1,093,100**
Retail Sales	**$ 741,637,000**
Food Store Sales	**$ 184,927,000**
Drug Store Sales	**$ 21,859,000**
Effective Buying Income	**$ 1,062,690,000**

Source: Sales Management Survey of Buying Power, May 1957.

*WSFA-TV's 35 Alabama counties, including 29-county market area defined by Television Magazine 1957 Data Book, plus 6 counties which have proved regular reception. Does not include 3 Georgia and 3 Florida bonus counties.

The WKY Television System, Inc. WKY-TV and WKY Oklahoma City • WTVT Tampa-St. Petersburg

Represented by the Katz Agency

on radio—

Frank Field—no sacred cows

"Please answer on your 7:15." the folks write Frank Field. Frank's name is legend in the Corn Belt area embraeing parts of four states served by Radio KMA.

No one who knows Frank Field will ever under-estimate the power of radio.

For almost 18 years now Frank has been dishing it out for a quarter-hour every morning at 7:15. Weather and gardening are the chief subjects on which he is expert, but roads, reeipes, egg priees, the almanae and many other subjeets eome within his purview.

"Frank says" is a eommon-plaee quote that starts many a eonversation in the soil-wealthy provinees of Iowa, Nebraska, Missouri and Kansas.

There are no saered eows in Frank's letter basket. He frequently disagrees with the U.S. Weather Bureau and his batting average is good enough that his detailed weather reports for a 10-state area are treated pretty mueh as gospel.

Everyone in KMA-land knows Frank Field. Imagine the eonsternation Frank eaused Dr. Sidney Roslow when the good Doetor made his first area Pulse for KMA. Frank's 7:15 a.m. show eame up with a 16.6 rating and a 48% share of audienee.

Dr. Sidney thought his tabulating machines were playing trieks on him. So he ordered the data re-tabulated. Now, Dr. Sidney knows about Frank, too.

Dr. Sidney ean tell you lots more about other KMA personalities who inspired Homer Croy to tab KMA "The Heart Beat of the Corn Country" in his famous book, "Corn Country."

They might be a little biased, but you can rely on the Petry men to give you just the facts.

THE HEART BEAT OF THE CORN COUNTRY

K M A SHENANDOAH, IOWA

KMTV 3 OMAHA

NEWSMAKER of the week

This weekend, radio listeners will get their first dose of an anti-recession remedy that proved effective during the slump of '54 as The Advertising Council begins another national all-media campaign to stress the positive factors of our national economy. Tv and print will join radio shortly in promoting the theme "Confidence in a Growing America" with clients and media donating an estimated $15 million in time and faith. Heading the effort for the Advertising Council is Charles G. Mortimer, president of General Foods.

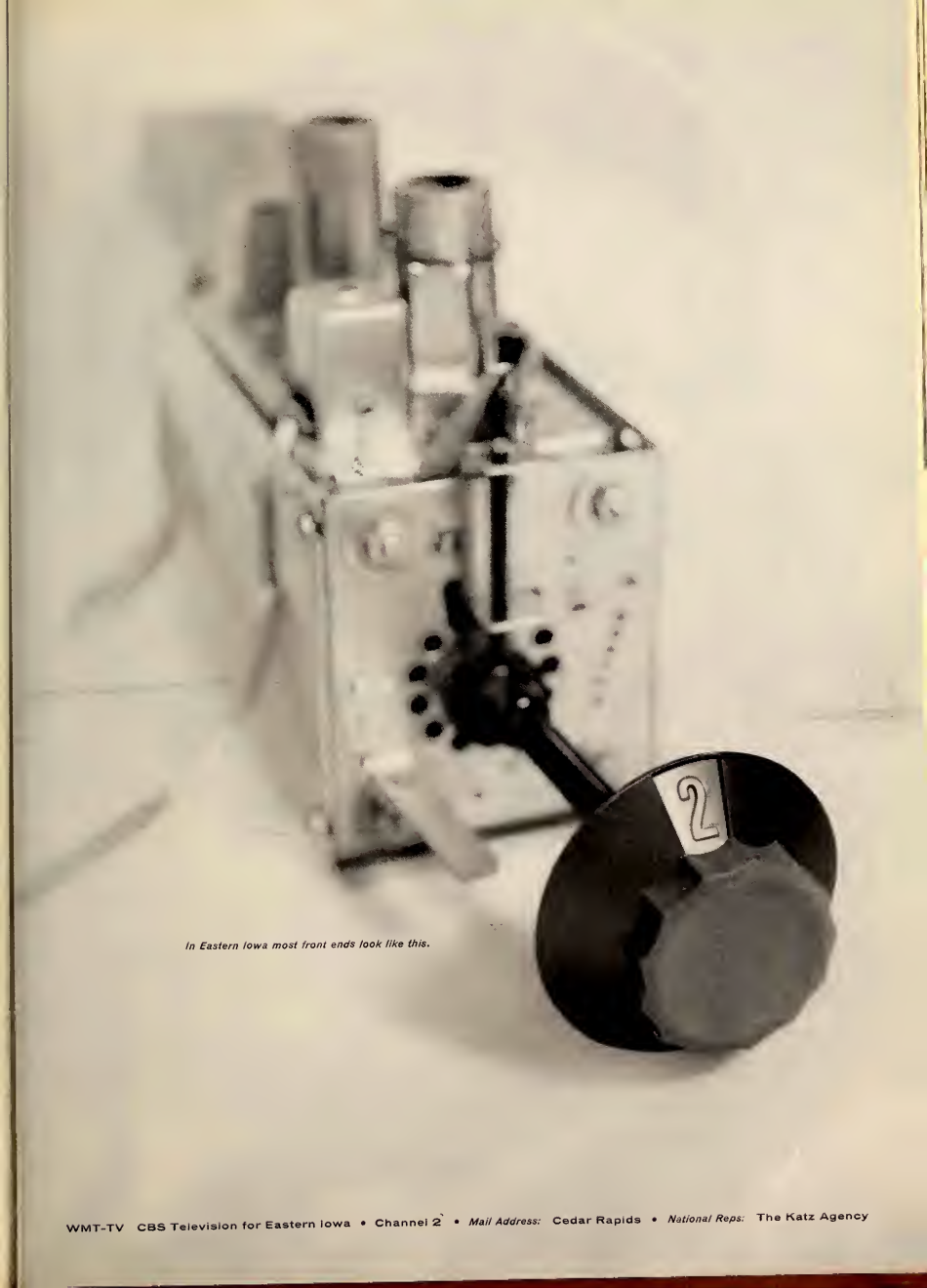
The newsmaker: Charles Mortimer, Brooklyn-born 58-year-old president of General Foods who has been named to guide The Advertising Council's prosperity campaign, is a good example of the adage. "To get a job done, pick the busy man." On three sides of a triangle, Mortimer is a busy man. In White Plains, he is the community pillar—married and father of four children. In the same community, he guides the destinies of a company whose net sales should pass the billion dollar mark this year. In New Jersey, Mortimer is a breeder of horses and dairy cattle. Now he adds to these responsibilities the task of supervising the campaign of The Advertising Council aimed at strengthening the bootstraps by which the nation can pull itself out of the doldrums.

The campaign is beginning in radio because it is the medium geared to the fastest kick-off. Copy and e.t.'s are going out to all the stations. After that will come tv, magazines and newspapers. For tv there will be three one-minute and three 20-second public service messages as well as a cartoon titled "The Hot Dog Man," the latter being the old depression story of the roadside operator who put himself out of business by running scared on recession talk. The campaign, slated to run until August, will probably be given a total of $15 million in time and faith by print and by all the networks and independent stations in addition to about $150,000 in mats and mechanical services by McCann-Erickson, the same agency that volunteered and served in the 1954 drive. Heading the Mc-E task force is Vice President Russ Johnston.

Mc-E's president, Marion Harper, is himself very much interested in the effort, and to judge by last Friday's meeting of The Council at New York's Racquet Club on Park Avenue, there are some other interested parties, for present were: NBC's Bob Sarnoff, ABC's Leonard Goldenson and CBS's Merle Jones along with Robert Anderson, U. S. Secretary of the Treasury.

"Recession begins and ends in the mind of men," says Mortimer, and ex-account exec for George Batten, who came to General Foods in 1928, rose to executive v.p. in 1952.

Mortimer is a graduate of the Stevens Institute of Technology, and the recipient of two later honorary degrees—one from his Alma Mater and the other a Doctor of Laws from Long Island University. He came into advertising through the Batten Agency, joined General Foods and became its corporate sales manager in 1938. In 1943, Mortimer was promoted to vice president in charge of advertising, four years later took over responsibility for all marketing.



In Eastern Iowa most front ends look like this.

WMT-TV CBS Television for Eastern Iowa • Channel 2 • *Mail Address:* Cedar Rapids • *National Reps:* The Katz Agency

seems even funnier from here

Take Danny Thomas. He has been a funny fellow for a long time. But it wasn't until he appeared on the CBS Television Network that a nationwide audience laughed him into the Top Ten—where he has been ever since.

Is he funnier than he used to be? Perhaps. For nothing stimulates a performer like applause. And programs in almost every category get the most applause on the CBS Television Network.

Take *"Gunsmoke,"* television's highest rated Western.

Take *"G. E. Theater,"* television's highest rated weekly drama.

Take *"Alfred Hitchcock Presents,"* television's highest rated mystery.

Take *"I've Got a Secret,"* television's highest rated quiz show.

Take the four *"Lucille Ball-Desi Arnaz Shows,"* television's highest rated "special" broadcasts this season.

And take the average program on the network's schedule.

This schedule has consistently won television's largest average nighttime audience in the *65 consecutive Nielsen Reports* issued between July 1955 and now.*

Since success, like laughter, is contagious, advertisers have discovered that good products, like good programs, do better on . . .

THE CBS TELEVISION NETWORK

*NTI First March, 1958, 6-11 pm

BILL BENNETT

When they toil . . . when they tile . . . the Twins dial WDGY personalities

That's why WDGY is first* in the Twin Cities . . . and why WDGY billings are at an all-time high. . . It's Storz Station locally-centered programming that does it, as personified by warm, friendly men like Bill Bennett. Bill brings to bear on his four daily entertainment and selling hours the distillation of a diversified show-business and radio history. He's a comedian, an M. C., TV performer, recording star, teen-dance innovator, columnist, magician, and amateur clown. Above all, he's a salesman . . . likeable, and a perpetual smiler. Bil is often described as the Northwest's outstanding radio personality.

Talk to the man from Blair, or WDGY G. M. Jack Thayer about Bill; and Dan Daniel and Don Kelly and Stanley Mack and Bill Armstrong and Bill Diehl and Joe Della Malva and Ralph Martin and George Rice.

Pulse all day average

WDGY *50,000 watts* **Minneapolis-St. Paul**

STORZ STATIONS

TODAY'S RADIO FOR TODAY'S SELLING

TODD STORZ, PRESIDENT • HOME OFFICE: OMAHA, NEBRASKA

WDGY *Minneapolis St. Paul*
REPRESENTED BY JOHN BLAIR & CO.

WHB *Kansas City*
REPRESENTED BY JOHN BLAIR & CO.

WTIX *New Orleans*
REPRESENTED BY ADAM YOUNG INC.

WQAM *Miami*
REPRESENTED BY JOHN BLAIR & CO.

Most significant tv and radio news of the week with interpretation in depth for busy readers

SPONSOR-SCOPE

19 APRIL 1958
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SPONSOR PUBLICATIONS INC.

Denver apparently has become the test point of Benton & Bowles' campaign against triple-spotting of tv commercials.

Lee Rich, B&B media v.p., disclosed this week that the agency has **canceled all its tv spots in that city.**

Meanwhile, another P&G agency, **Compton, indicated that it had given one of the Denver stations a week to "clean up"** any triple-spotting of Compton spots.

Rich told SPONSOR-SCOPE that B&B acted after it was informed from Denver that the changes couldn't be made right away (since elimination of third spots would involve 20% of the billings).

However, according to Rich, a goodly percentage of the **stations have cleaned up their station-break schedules since B&B issued its anti-triple-spotting ultimatum.**

Consensus of opinion among Madison Avenue reps: B&B eventually will have to back down, because **stations will be able to sell the spots to local and regional advertisers.** Remarked one rep: These advertisers, as a class, "care more about sales results than how many commercials are strung together."

National spot can expect some heavy buying out of BBDO, New York, during the next several months.

SPONSOR-SCOPE learned this week that BBDO clients have been advised that **lots of prime and desirable fringe (late night) tv time has become available** and they're responding with requests for recommendations.

There's also much new interest in **daytime tv and prime radio spots.**

Suggestion made by a BBDO timebuying executive: **Expand tv packages so that the buyer can mix fringe with prime spots.** A schedule would be made more flexible and the average cost-per more enticing.

The center of new national spot activity during the past week shifted markedly to Chicago.

Much of it was pinpointed at **Leo Burnett,** which came through with **tv placements on Toni, P&G's Jiff Peanut Butter, and Marlboro.** (For details see CHICAGO REPORT in NEWS WRAP-UP, page 61.)

In the Eastern sector, **Eskimo Pie** started placing a four-week **radio saturation campaign** through Cunningham & Walsh. The schedule will run in May and June.

Note: **Lever's Praise is extending its heavy spot schedules to the Midwest. K&E** is doing the buying in both radio and tv on the basis of predetermined schedules developed by the agency and Lever field men.

Detroit's automotive giants this week will have before them a spate of agency recommendations about next season's network tv. How long they'll take to make decisions is anybody's guess—in view of the current state of their market.

SPONSOR-SCOPE's check with the agencies on the submitting end indicated:

- **The Ford line** will take over Edsel's present piece of Wagon Train, canceling the Zane Grey Theatre, and continue with Ernie Ford.
- **General Motors** will continue with Wide Wide World and Zorro as well as Dinah Shore and Pat Boone. (McCann-Erickson's blueprint for Buick is on Detroit desks.)
- **Chrysler Corp.** already has O.K.'d the Welk shows; it will look at replacement or revision ideas for Climax! and explore the possibility of spot for DeSoto.

TvB this week was making book that when the list of the top 100 advertisers for 1958 comes through, it will show a grand slam for tv for the first time.

The exceptions will, of course, be the **distillers,** who, as a class,. still are taboo in the medium.

The bigger agencies look for the start of a real breakthrough in campaign decisions toward the end of April.

Advertisers, who have been deferring decisions the past two months, are showing a disposition toward getting some of their campaigns rolling.

An estimate out of McCann-Erickson strikes this optimistic note: **Advertising bills for the first six months of 1958 will exceed those for the like months of 1957** (though some of the margin will have come from rate increases).

A new line of thinking is developing on Madison Avenue: **More and more agencies are expounding the philosophy that audience numbers by themselves don't make the whole story.**

The new credo goes like this:

In making a choice of programs, **it might be advantageous to sacrifice rating points for such factors as 1) prestige** accruing to the product, and 2) higher sponsor **identification.**

Observed a veteran adman: The departure from complete dependence on numbers eventually will seep into the time buying departments.

Seven Up, now going through a phenomenal growth, again will put the bulk of its ad budget in air media.

Tv and radio's share will run to around $5 million, which roughly breaks down thus:

- In addition to alternate weeks of **Zorro,** the $4.5 million outlay for tv will cover two or three massive **saturation flights** for spot and network participations.
- Another half million will be spread between **spot radio and network radio flights.**

Sano Cigarettes (U.S. Tobacco) is using four New York stations to test the effectiveness of radio to sell 'em by the carton.

The schedule: 80 spots a week collectively on WINS, WMGM, WMCA. and WRCA.

The first flight will be three weeks for a total of $4,000.

For what it's worth, this twin-observation might be taken as a **sign that the blue is beginning to filter through the murky overcast of the economy:**

1) The **makers of farm machinery are loading up their payrolls.**

2) Stations in rural areas are finding the **gleanings from local merchants much better** than in over a year.

One thing that the topflight **advertisers in tv have learned is that to gain the maximum advantage out of the medium you have to have long-range planning.**

The successful method: **Work from a blueprint that is tied in closely with product and marketing planning** and the anticipated growth of the company.

In other words, instead of running with a hot pilot you operate according to a **set of plans and a soundly devised strategy.**

Look for mounting opposition to the Internal Revenue Service's move to enforce the excise tax on co-op advertising—just when retail sales are tightening.

The flow of this sort of money has increased considerably the past six months.

Two years ago the volume of co-op money was estimated between $200-250 million. **Knowledgeable agencymen figure it's now running at the rate of $400-500 million.**

A three-hour interdepartmental presentation at Y&R last week on the status and outlook of tv provides a broad clue to what the big agencies will be **telling clients** as a prelude to recommendations.

Y&R's analysis and evaluation of the field went wide and deep into the complexities of tv: among the facets brought out were:

VIEWING: There's **scant basis for talk about programing reaching the point of boredom**—not when sets-in-use and average hours of viewing keep mounting from season to season.

AVAILABLE NETWORK SHOWS: The market is **glutted with more material than ever.** Y&R's list is over the 350 mark. (An index to the changing selling pattern of producers is the fact they abandon a pilot once it's made the rounds.)

WESTERNS: There's **no immediate sight of a downtrend** in popularity, and they still may prove the **best bet for ratings** in the coming season.

SITUATION COMEDIES: Despite a so-so record the past season, they show **signs of staging a big comeback.**

VARIETY SHOWS: The plethora of singer-fronted programs has given this type a **black-eye.** Exception: The show whose star becomes **closely identified with the product** –a la Dinah Shore and Pat Boone for Chevrolet.

Advertising Research Foundation, with the cooperation of the U.S. Census Bureau, has classified tv households as of January, 1958.

Highlights of the breakdown:

TOTAL TV HOMES	% ALL HOMES	URBAN TV HOMES	RURAL NON-FARM	RURAL TV HOMES
41,924,000	83.2%	28,354,000	9,959,000	3,611,000

For users of NTI **here is how these tv homes are distributed regionally:**

NORTHEAST	EAST CENTRAL	WEST CENTRAL	SOUTH	PACIFIC
11,650,000	7,621,000	3,063,000	8,717,000	5,873,000

Other notes from ARF's January compilation:

- **Average number of tv sets per household** is now 1.09.
- **Total multiple-set homes:** 3,417,000, or 8.7% of all homes.

McCann-Erickson's fast-rising Pete Peterson is leaving the agency for a marketing berth at Bell & Howell.

He'll start off with a **floating title** and eventually wind up as president, with **C. H. Percy** becoming chairman of the board.

Peterson, a creative operator, handled the account while in McCann's Chicago office. **Marion Harper, Jr., recently made him an assistant to the president.**

Named Peterson's successor at McC-E: **Donald B. Armstrong, Jr., who, like Harper, started his agency career as a researcher.**

There's no disposition on the part of the tv networks to repeat radio history and turn to sectional hookup selling when the going gets rough.

What little exploring that's been done on the subject shows that—technically and in other ways—the **sectional concept is hardly as feasible** in tv as it was in radio in the late '30s.

Then again, **agencies aren't enthusiastic about tv split networks;** they're making planning tough, and they're a nuisance in figuring out rebates.

Business for the radio networks this week was quite perky.

CBS added to its list such accounts as **Simmons Bed, Scott Paper (Cutrite), American Home, and Chung King Foods.**

NBC's newcomers included: **Calumet Baking Powder (General Foods), Simmons, GMC trucks, Lever's Breeze, and Armour.**

ABN: GMC, Kitchen Art Foods, Miller Brewing, Ex-Lax.

From the way network tv plans are shaping up among major advertisers, **daytime business this fall may pile up to the point where all three networks will be loaded.**

Price (compared to nighttime), an attractive discount structure, and daytime tv's ability to deliver buyers in multi-million chunks are the prime factors.

Of the package-goods kingpins, both **P&G and Colgate are expected to pour even more money into daytime** than they did last season, while **Lever has upped its daytime** contribution to 30% of its entire network budget. Indications are that **General Foods will make it around 25%.**

Network daytime, however, is headed for lean gleanings this summer. The percentage of time sold compared to time programed shows up as follows for April:

NETWORK	HOURS PROGRAMED	PERCENTAGE SOLD
ABC TV	60	34.6%
CBS TV	130	73.1%
NBC TV	120	60.0%

Source: CBS, Inc. monthly report to board of directors.

NBC Spot Sales is recommending to the stations on its tv list to extend rate protection in prime time from three to six months.

Some weeks ago the **Geoffrey Wade** agency put out a bid among stations in general for a year's rate protection. Results of the feeler have not been disclosed.

NBC TV thinks its new discount plan will be an effective weapon for competing with CBS TV for fall business.

The new NBC TV plan, which becomes effective 1 October, offers **extra benefits to year-round and multi-program (day and night) advertisers** and is so set up that present clients won't be at a disadvantage. An alternate-week evening show and an alternate-week daytime program are both entitled to a 10% annual discount, under the new plan.

Highlights of the plan:

HOURLY DISCOUNTS: Maximum for volume will be upped to 10%.

ANNUAL DISCOUNT: Maximum jumps from 10% to 15%.

LINEUP INCENTIVE: A discount scaled from 1% to 5% for over 100 stations in the daytime. Minimum lineup required to earn 5%: 136 stations.

These discounts **make it possible for an NBC TV advertiser to earn up to 30% discount.** CBS TV's maximum: 25%.

There's a movement afoot to do something about the mushrooming of spot plans.

Groups of reps will be holding informal luncheons during the next couple weeks to devise, among other things, ways of (1) simplifying plans and packages, (2) **putting discount structures on a business-like basis,** and (3) **rectifying practices that militate against the integrity of spot** as a medium.

Several agencies — particularly **Compton** — in recent months have **complained about the increasing number of plans and discounts.**

The IBEW strike against CBS TV—at least on the New York front—has revealed one extraordinary sidelight: **that the work of 800 professionals (union people) could be performed by 300 non-pros** (executives and staff employees rushed into the breach).

Some of the CBS TV directors were even amazed at the dexterity with which the amateurs—who had a maximum of 48 hours' training—handled the live shows.

Possible explanation of the phenomenon: **Years on jobs where resourcefulness and fast thinking were mandatory for success.**

For other news coverage in this issue, see Newsmaker of the Week, page 4; Spot Buys, page 56; News and Idea Wrap-Up, page 61; Washington Week, page 71; SPONSOR Hears, page 72; and Tv and Radio Newsmakers, page 78.

An answer to

THE RATING WEEK QUESTION

RATING WEEK A DISSERVICE

Competition in the television industry is a healthy force. We welcome it. Our ratings through the years prove we thrive on it.

But occasionally, competition can lead to unsound practices, such as "rating weeks."

A prominent trade publication recently described these rating weeks as they often occur, "You don't have to look at the calendar to know when the local TV shows are being rated. It's the week the movie telecasts stop playing re-runs of Charlie Chan and begin featuring Clark Gable and Gary Cooper — and schedule large-space newspaper ads to alert viewers."

Special programming and promotion for one week of every four is a disservice to the public — usually a one-week entertainment feast followed by a three-week famine.

It is a disservice to researchers, undermining the faith they have so painstakingly established in the validity of their services.

It is a disservice to the broadcasting industry which must have a trustworthy rating system.

And obviously the distorted measurements that rating weeks can produce are a disservice to advertisers and their advertising agencies.

NEEDED CORRECTION

Primary responsibility for correction rests on the TV stations.

They must make the decision to even out their programming so that audiences may enjoy top fare every week.

They must schedule newspaper and other promotion throughout the month, not load it heavily in one week.

In the end, TV will find this the most profitable policy, for it will build viewer loyalty not easily shaken by short-term promotions. It will build advertisers' faith in a station's ability to deliver solid ratings not for just one week, but for fifty-two.

WTVJ ABANDONS APRIL RATING WEEK SPECIAL PROMOTION

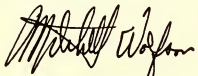
Because of rating-week competition, WTVJ had no choice but to meet it with rating-week programming and promotion of its own. That was because many segments of the advertising and television industry, while aware of rating-week evils, were not aroused. WTVJ could not combat an industry-wide practice alone. No single station could.

However, to encourage other stations to take a step that WTVJ and most responsible TV stations have long felt desirable, WTVJ has not run any special programs or intensive promotions during the April rating week in Miami. It is WTVJ's hope that it need never do so again.

INVITATION TO THE INDUSTRY

We hope all TV stations who face this problem will consider abandoning the excesses of rating week programming and promotion.

With the forthcoming NAB Convention giving all stations an opportunity to discuss and act on the problem, and with the spotlight of publicity focused on the practice by the trade press, WTVJ believes the time for united industry-wide action is here.



Mitchell Wolfson, President,

WTVJ — MIAMI

CHANNEL 4

Paramount Pictures®

*PRE '48

From **mca tv**

Our Apologies

In our intense enthusiasm to announce KONO's vast superiority in the San Antonio market, we inadvertently used a wrong word. For shame!

The new February-March, 1958 Hooper really gives KONO only

28.3%

SHARE OF AUDIENCE THROUGHOUT THE DAY with ONLY

17.5%

RADIO SETS IN USE

. . . more audience than the total of SIX other stations (including three networks).

Want more facts? Want more sales for your client in San Antonio?

See your H-R REPRESENTATIVE or Clarke Brown man

860 kc 5000 watts

KONO

SAN ANTONIO Radio

Timebuyers at work

Sandy Gasman, Hicks & Greist, Inc., New York, points out that, despite all the talk in the trade that buyers are primarily concerned with statistics, most buyers have been trying to look beyond the bare ratings and size-of-audience figures for some time now. "Even buyers who do buy by the book say they would rather not," Sandy says, "but have little choice because of client pressure. For the most part, there is no blind dependency on ratings—or any other single factor—to the exclusion of every other consideration. And I don't believe there is a buyer anywhere who hasn't at one time or another advised a client to weigh such things as which of two or three stations in a market has more 'prestige'; the comparative selling impact of program personalities who deliver live commercials; the over-all buying power and special buying habits of a region; seasonal conditions, broadcast times and adjacencies; and the availability of station merchandising. Nowadays, many agencies (including our own) have men traveling in the field to appraise station programing first-hand."

Doug Humm, Charles W. Hoyt Co., New York, feels that stations should revamp their feature film programing to give better product identification. "The way it is now, the commercials in feature film shows are often lost in the shuffle of the magazine concept," Doug says. "Even when an advertiser sponsors a large segment, his commercial impact is severely diluted by the impersonal nature of the feature film show. And when that happens, of what value is the big rating of the show? Yet the solution is quite simple. The stations should feature strong local personalities to give coherence and personalization to both the advertising and the programing—commenting on the films and integrating the sponsors' products. This is the only way that an advertiser will get maximum value from his commercials. In the feature film's present format, the public looks upon commercial interruptions as an annoyance and subconsciously shuts them out until the movie returns. A strong personality would sustain the interest through the commercials and the results would be very effective."

# of Maryland FOOD sales are covered by W-I-T-H at lowest cost per thousand

And the other 29% are so far from Baltimore that they're controlled by distribution centers *outside* of Maryland.

When you buy W-I-T-H, you buy *all* of *Metropolitan* Baltimore's burgeoning population of 1,550,645**—up 20.2% in the past seven years alone. You get blanket coverage of the total effective buying market—and *no waste coverage.* You get by far the lowest cost per thousand.

That's why W-I-T-H has twice as many advertisers as any other Baltimore radio station. That's why, for food and every other product, it rates as *your* first choice.

*Sales Management, 1957

**Metropolitan Research

It "figures"! Baltimore's best radio buy is . . .

WITH

Tom Tinsley, *President* R. C. Embry, *Vice-President*

National Representatives: **Select Station Representatives** in New York, Philadelphia, Baltimore, Washington; **Simmons Associates** in Chicago and Boston; **Clarke Brown Co.** in Dallas, Houston, Denver, Atlanta, Miami, New Orleans; **McGavren-Quinn** in Seattle, San Francisco, Los Angeles.

A new standard of performance for color television systems...

The **RCA TM-21** Color Monitor

This new color control monitor is a reference standard for evaluating the quality of color television pictures from any source. Providing the most precise and brilliant color picture available . . . this new monitor accurately reproduces the scene *as the camera sees it.*

QUALITY CONTROL OF COLOR PROGRAMMING—The TM-21 is used in Color Camera Chains, Switching Systems, Master Control and Transmitting Control for monitoring color picture quality. It is the basic instrument for checking registration, shading and deflection linearity . . . color fidelity of the entire TV system . . . chroma to monochrome ratio . . . color phase or hue adjustments.

BEST POSSIBLE COLOR—When used to display color pictures in clients' rooms and executive offices, the TM-21 lets the station put its "best color foot forward." Clients will be impressed by the bright, high definition picture.

COLOR ACCURACY AIDS PROGRAM PRODUCTION—Production departments can use the new monitor for accurate continuity control of color programming. Producers and directors will get a true color picture of what's happening on the set. Costume and background colors can be seen in proper relationship. Lighting can be accurately evaluated, production aided.

SIMPLIFIED MONITOR ALIGNMENT—Initial adjustment is extremely simple. Built-in test switch reduces set-up time to minutes. Screen grid selector switch provides quick viewing of primary colors.

LONG-TIME STABILITY—Once set up, monitor adjustments "hold." Extra stability has been designed into brightness, contrast, decoder, convergence, and linearity circuits.

Get maximum return from your color TV investment! Ask your RCA Broadcast and Television representative for further information on the new TM-21 Color Monitor. In Canada: Write RCA VICTOR Company Limited, Montreal.

Check these additional technical features:

- Feedback techniques and precision components provide long-term stability.
- Automatic brightness tracking for color balance.
- Convergence circuits designed for rapid setup.
- DC restoration at black level, stabilized by feedback.
- Stabilized diode demodulators.
- All components and tubes easily accessible.
- Automatic wide-band operation during monochrome picture intervals.
- Stabilized black level shows effects of pedestal adjustments, aids close control of color in picture low-lights.

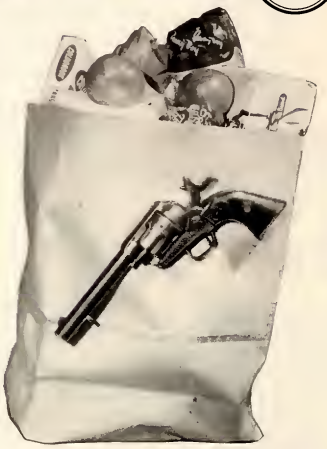
RADIO CORPORATION of AMERICA

BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, N. J.

Tmk(s) ®

the fabulous 45



TV-TULSA covers 45 counties where . . .

RETAIL SALES TOTAL
$1,405,638,000.00*

Food Sales total
$306,757,000.00*

Drug Sales total
$49,078,000.00*

you get the fabulous 45.. tv
ONLY with . . . . TULSA
OKLAHOMA

*Sales Management's Survey of Buying Power 1957

49th an
Madiso

D.j. convention

I read with considerable interest your reporting on the Disc Jockey Convention in Kansas City and would like to add my own thoughts.

Last fall, after 10 years of running a local station in this medium-sized market, we decided to make a drastic change in format. Briefly, we "clammed up" our d.j.'s and disallowed the empty-headed chatter limiting their talk to commercials well presented news-on-the-hour, and public service announcements interspersed with tuneful middle-of-the-road music throughout each hour.

After three months of this we ordered a Pulse survey and held our breaths. The results amazingly justified the change.

Our conclusion, therefore, is that d.j.'s, except for the few top-ranking and highly paid showmen working in the larger metropolitan markets, are audience-killers unless controlled.

Arthur J. Barry, Jr.
president, WEOK,
Poughkeepsie, N. Y.

• **We'll be glad to print additional comments from our readers on either side of this much discussed question.**

All-Media Evaluation Study

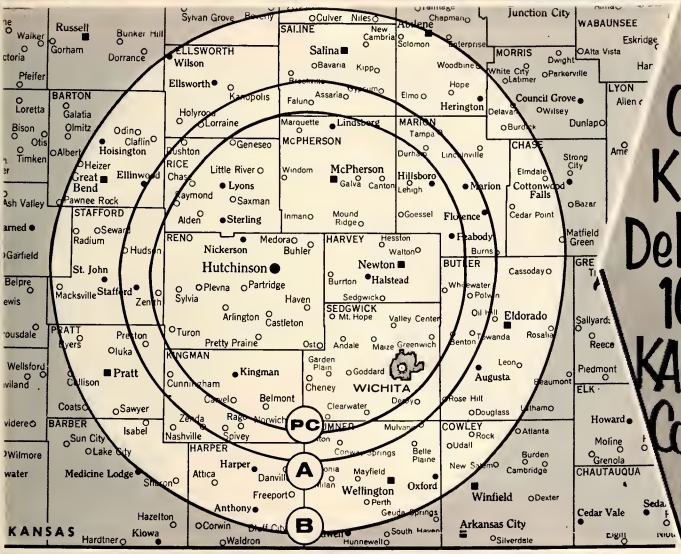
Recently I ran across your 1954 "All-Media Evaluation Study" written by Ray Lapica. Since first making a few notes I have had occasion to return to it again and again. Do you still have a copy available that you could forward? If not, do you know of any other source? Portions of it were run in SPONSOR. Would any of these be available? After working in related fields, I find this the most concise layout of guide posts to straight thinking about radio advertising I have discovered. Are you planning any similar current study?

Allen Sayler
KRIZ
Phoenix, Ariz.

I am probably at the end of a long line of persons who have read with en-

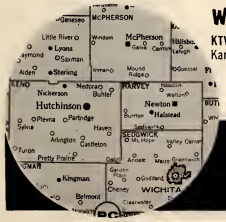
(*Please turn to page* 22)

TO SELL KANSAS --- BUY KTVH



EXCLUSIVE CBS COVERAGE

KTVH, pioneer TV in Kansas, gives YOU a rich Central Kansas market with an estimated $1,000,000,000 effective buying power... more than 290,000 TV families! And most important — ALL KANSAS FAMILIES, viewing TV programed for Kansans. All selling is local — So are TV viewing habits... AND only **KTVH** delivers 100% Kansas coverage.



WICHITA PLUS 14 OTHER IMPORTANT COMMUNITIES OF KANSAS

KTVH dominates the hub of this rich Central Kansas area — WICHITA, plus coverage over 14 other important Kansas communities with 100% unduplicated CBS programing. To sell Kansas... buy **KTVH**!

KTVH Channel 12

Howard O. Peterson, General Manager • Represented Nationally by H-R Television, Inc.

From the winner of the

VARIETY

SHOWMANAGEMENT AWARD

(For the Re-Birth of Radio!)

To the George Foster Peabody

In the category of Public Service and Human Relations

Congratulations!

We're proud of our sister operation, KLZ-TV

for being the *first* and only Colorado TV or Radio station to win this highly coveted award for distinguished and meritorious public service (for "Panorama").

Another outstanding example of KLZ's programming in the public interest. KLZ-Radio's DENVER AT NIGHT... PARTY LINE and other personality shows — winners of the Variety Showmanagement Award — are better than ever with SELLING showmanship.

REPRESENTED BY THE KATZ AGENCY

KLZ RADIO 560 Kc

CBS FOR THE ROCKY MOUNTAIN AREA

49TH AND MADISON

(*Cont'd from page* 20)

thusiasm, SPONSOR's All-Media Evaluation Study, published in 1954.

If the above is still available for distribution, I would appreciate your sending me a copy for personal reference. And if such does exist, please bill me for it.

Also, if there have been later media evaluation reports by SPONSOR, knowledge of their existence would be welcome.

A. L. Sulzburgh
A. J. Wood & Co.
Phila, Pa.

• **Copies of this study are available to our readers.**

Sponsor Asks

Less that a year ago, your Sponsor Asks column asked the question "Does publicity and promotion help increase the ratings of a network show?" or something similar to that.

Answers were given by, I believe, an independent public relations counsel who handled advance publicity for the NBC-TV *Sally* show, and a network and an agency executive.

Could you possibly send me that reprint or that tearsheet? Or the issue?

If you have any related material on program publicity, I would be interested in that, too. Bill me accordingly.

Hal Copeland
The Hal Copeland Co.
Public Relations
Dallas, Texas

• **We're always glad to assist our readers in any way we can.**

Right show, wrong station

Just want to point out that in the March 29th issue of SPONSOR on pages 62 and 63 where the Telepulse Ratings: Top Spot Film Shows were listed, there were some Baltimore erroneous listings. For example, under *Sheriff of Cochise,* SPONSOR has WJZ-TV as carrying the show when it is, in actuality, on WBAL-TV; under *Popeye* suddenly WMAR is carrying the show instead of WJZ-TV, the way it has always been.

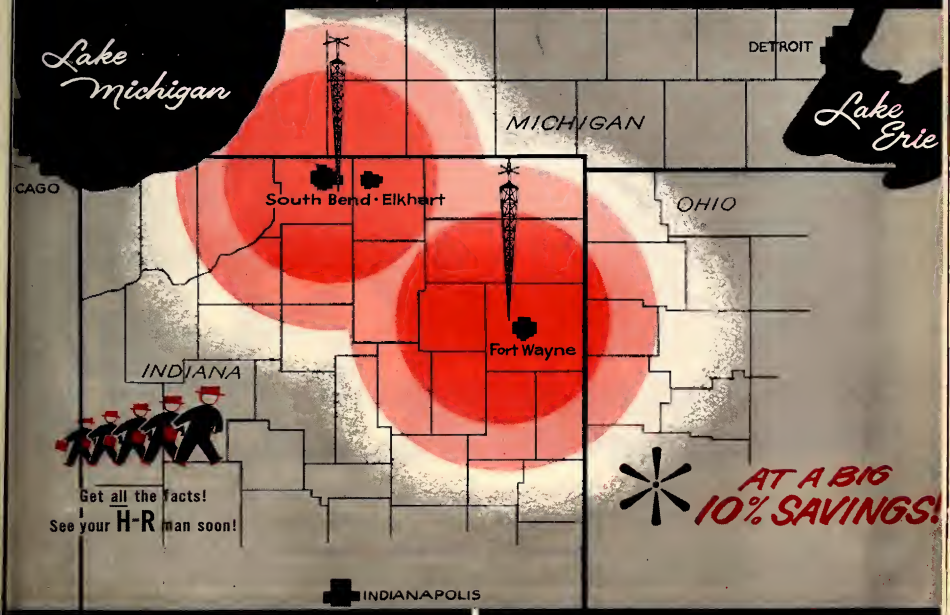
With hundreds of ratings and station call letters, it is certainly understandable that the magazine could err. This is just to point out the errors to you.

A. H. "Chris" Christensen
advertising/sales pro. mgr.
WJZ-TV, Baltimore

• **Many thanks for calling this to our attention.**

NOW ONE BUY

delivers the South Bend - Elkhart and Fort Wayne markets



wsjv 28 SOUTH BEND ELKHART

wkjg 33 FORT WAYNE

GET AGE families buy most of all batteries

GET AGE families buy most of all soaps and detergents

GET AGE families buy most of all automobiles

GET AGE families buy most of all phonographs

You get them at the GET

THE GET AGE: The years between 16 and 49. For advertisers, the golden age of man (and woman). GET AGE families, as a group, spend more than two-thirds of America's money . . . an average of one-third more, per household, than any other age group.* And you get more GET AGE families (more of all families, for that matter) for your money on ABC Television than on any other network!

*Source: Alfred Politz, "Life Study of Consumer Expenditures," 1957. **Average audience based only on homes with housewife as classified by A. C. Nielsen. ***Average audience and program cost data based on A. C. Nielsen, January-February, 1958 (Sunday through Saturday, 7:30-10:30 P.M. NYT). Cost per thousand homes per commercial minute for housewife homes (16-49 years of age) based on programming costs prorated to include all A. C. Nielsen housewife-classified homes.

GET AGE families buy
most of all drug products

GET AGE families buy
most of all hair tonic

GET AGE families buy
most of all toothpaste

GET AGE families buy
most of all cereals

AGE on abc-tv

72% of ABC's average audience is made up of GET AGE households! Corresponding figure for each of the other two networks is 64%. Cost per thousand for GET AGE householders on ABC is $3.92. The other two: $4.95 and $4.55.*****

What's in the GET AGE for you? Over half of America's families. The *young* families, who are acquiring homes and all the things that go into homes . . . whose buying habits are still in the formative stage. And families at the very peak of their earning power—who are spending more than they ever will again. Families who are *sold* on ABC Television—because ABC programming is aimed right at GET AGE people. Maverick. Disney. Caesar. Pat Boone. Wyatt Earp. Dynamic programming for a dynamic audience—the audience you buy most efficiently on . . .

ABC TELEVISION

IN INLAND CALIFORNIA (AND WESTERN NEVADA)

BEELINE RADIO

delivers more for the money

This group of mountain-ringed radio stations, purchased as a unit, delivers more radio homes than any combination of competitive stations . . . *at by far the lowest cost-per-thousand.*
(Nielsen & SR&D)

Beeline stations lead in programming, too. In news programs, for example, Beeline stations lead in their individual markets with locally produced shows. Beeline radio news editors coordinate closely with McClatchy newspapers to bring listeners complete up-to-the-minute coverage.

McClatchy Broadcasting Company

Sacramento, California
Paul H. Raymer Co.,
National Representative

by Joe Csida

Sponsor backstage

Behind the fee tv scenes

First I phoned the Olympia in Miami Beach, and was told that the house was completely sold out. When the ladies who answered the phones for the theaters in downtown Miami, and in Coral Gables conveyed the same depressing message I realized that I had vastly underrated the appeal of Sugar Ray Robinson and Carmen Basilio. I never should have waited until the very afternoon of the day of the middleweight championship tussle. But I realized, too, that if this situation held true for any appreciable number of the other 170-odd theaters, arena and other establishments around the nation, which were showing the Teleprompter closed-circuit telecast of the fight, that we were probably about to set a new high gross for a closed-circuit sports telecast.

Ned Irish, the executive vice president of the International Boxing Club, promoters of the bout, subsequently confirmed this. The IBC's end of the closed-circuit telecast take was somewhat over $300,000, and approximately $60,000 better than that taken in for the previous Robinson-Basilio tussle. Fight towns (New York, Philadelphia, Boston, New Orleans, Los Angeles, Denver, etc.) were all virtually SRO. In New York at the Loew's Broadway flagship house, the State, they were putting a $5 and $7.50 per seat bite on the customers, and had customers begging to be bitten. Practically all other Loew's and RKO houses in town put the ropes up two to three hours before fight time.

Can fee tv be stopped?

In the Cow Palace in Frisco, the State Fair Music Hall in Dallas and in arenas in Houston, Louisville, Rochester and Syracuse, local fight promoters ran the telecast preceded by a handful of live bouts. In Frisco fans spent $25,000 to catch the fight at the Cow Palace, though about 10,000 of the arena's 16,000 seats went begging. The Cow arena box-office was scaled up to $5.50. It was significant in Frisco, that in addition to the 6000-plus fans who made it at the Cow Palace, at least three theaters, the Paramount, the Golden Gate and the Telenews did from good to SRO business with the fight. The latter house, as a matter of fact, only contains 400 seats, but it had no trouble in filling all of those at $6.50 per ducat.

Irving Kahn estimated shortly after the fight that the telecast grossed very close to $1,500,000, kicked in by 364,876 fans. It takes no imagination at all to see, on the basis of this fight, why fee television *cannot* be stopped. Closed-circuit or Government-licensed vhf or uhf channels, I don't know. But stopped, never! As soon as more, less expensive and better-performing equipment can be built, it isn't hard to conceive of twice the 175 locations which carried the Robinson-Basilio tiff carry any number of other major sporting events. Or other key entertainment events. I do not believe the day is very far off when we will see some major event grossing $5,000,000 to $10,000,000 in a closed-circuit telecast. And if—as is entirely

(*Please turn to page* 31)

WILS

106% Greater Audience*
than Station B — all day

5000
LIVELY WATTS

More Listeners Than All*
Other Stations Heard In
February-March, 1958.—C. E. Hooper, Inc.

LANSING

contact
VENARD
RINTOUL &
McCONNELL, INC.

*17 Central Michigan counties with $1,696,356,000 spendable income.

WILS
music news sports

ASSOCIATED WITH WPON—PONTIAC, MICHIGAN

IMMOR

Scheherazade

TAL SALESMEN

Scheherazade sold continuity as a way of life. In her case she had to.

The mother of all soap operas did it so well that she wound up being the favorite wife of the king—which was the best kind of consumer acceptance you could have in those days.

Continuity pays off just as well today providing, of course, you've come up with an interesting story about what it is you have to sell.

That's where advertising raises its pretty little head.

Over at Jay Victor & Associates we have more "kings" to serve than our immortal lady listed above. Some 30 of them. They're known affectionately as clients. Clients seem to prefer only one type of story—the one with the word "success" in front of it.

We seem to be writing them reasonably well because our heads are still attached to our necks and more kings seem willing to listen to us all the time.

If you're seeking a new agency perhaps we can come up with somthing for you. We're more than willing to try. And if we can do business, believe us, we'll give you 1001 nights of effort every year.

J V A

JAY VICTOR & ASSOCIATES

advertising and public relations

1225 RAYMOND BOULEVARD, NEWARK 2, NEW JERSEY

Sweet Music For Profit-Minded Station Owners

Oh...those heavenly MGM Feature ratings!

A LONG PLAYING RECORD that keeps spinning to dizzier heights. With more and more stations going into their second year of MGM Feature Programming . . . Leo continues to lead the hit parade. The stars, the stories, the showmanship are simply unbeatable. Call, write, wire today for complete information on groups and packages designed for your special needs.

24.6
NEW YORK
WCBS-TV
11:15 to 1:00 A.M.

33.2
CHICAGO
WBBM-TV
10:00 to Midnight

21.1
CLEVELAND
KYW-TV
10:15 to 12:30 A.M.

22.1
BALTIMORE
WJZ-TV
11:15 to 2:30 A.M.

29.0
SALT LAKE CITY
KTVT
9:00 to 10:30 P.M.

32.9
COLUMBUS
WLW-C
5:30 to 7:30 P.M.

23.1
MIAMI
WCKT
5:00 to 6:15 P.M.

26.1
ATLANTA
WSB-TV
11:00 to 12:30 A.M.

NOTE: *All ratings are ARB for individual M-G-M features. New York and Cleveland taken from March 1958 reports; all others from February 1958 reports.*

MGM-TV

A SERVICE OF
LOEW'S INCORPORATED
Richard A. Harper, General Sales Mgr.
1540 Broadway, New York 36, N.Y. • JUdson 2-2000

possible—the government ever clears any substantial time for toll-television on home channels, and the fee tv forces get 30,000,000 to 50,000,000 homes equipped with coin meters or their equivalent—if that day comes, I foresee grosses of $15,000,000 to $25,000,000 on a single event. I think that if 50,000,000 seats were equipped to take quarters to receive a fee tv show, people who own half those 50,000,000 sets would have been happy to drop four quarters into the slot to see Sugar Ray and Basilio batter each other around the square. There would have been your $25,000,000. It'll come. Just wait and see!

The theater boys were happy

The bout surely made a lot of theater exhibitors happy. And it's nice to see any phase of television bring the movie men a little joy. Tv still looms as one of the top 10 forces of destruction, so far as theaters are concerned.

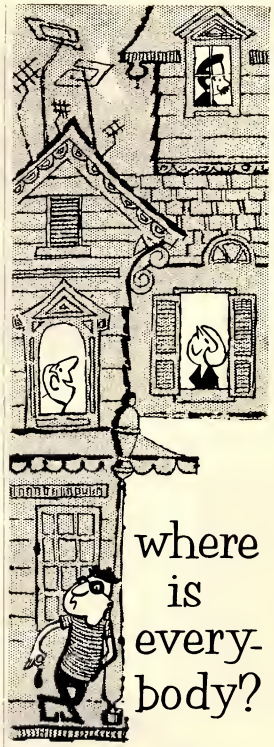
I have written almost as many words as there are post-1948 prints in movie studio vaults about the inevitability of the eventual release of the newer movies to television. Right at the moment we are going through a period when film production executives are assuring exhibitors that they will under no circumstances release their post-1948 product to television. I remember, quite vividly, the time when most film production executives were giving exhibitors similar assurances concerning pre-1948 product. So do large numbers of exhibitors apparently. For one of the more startling entertainment business developments of recent weeks was the move of the Theater Owners of America in this area. The board of directors of the exhibitor organization authorized its president, Ernest Stellings to explore the possibility of working out a plan to set up a non-profit organization, for the express purpose of buying up post-1948 films to keep them off television.

At first blush, and working from a totally inadequate base of knowledge about the plan itself, it strikes me as a highly impractical one. But I admire the efforts of the exhibitors to protect themselves, and I wish them well. I still believe, however, that the exhibitors have only a single, very small finger to stuff in the disturbingly large hole in the dike. Television has long since proved itself an insatiable ogre of program material of all types, Hollywood movies most indeed not excepted. When the ogre is ready for another helping of fresher film product, he'll pile the plate with some of those post-'48 goodies, TOA or no TOA.

Someone will find a way, yet

The brighter, more affluent exhibitors have long since diversified their operations, just as have the brighter and more affluent businessmen in every phase of American industry, including showbusiness. Many of them, of course, have gone into the television business themselves. And very profitably so. Many of them are working feverishly to get into the fee tv business, closed-circuit and otherwise.

As a matter of fact I know a couple of bright, affluent television men who are checking the closed-circuit video business pretty carefully. Their attitude is that they can promote a closed-circuit fight as well as the next guy, and I surely believe they are right. The truth is that here and there a bright, affluent advertiser and agency executive is day-dreaming about ways and means of harnessing this closed-circuit colt to his merchandising problems. The truth is, too, I think that one such guy will succeed.



THE latest 19-county Telepulse and ARB Reports claim that nearly everybody is Eastern North Carolina is at home watching Channel 9. But if you want to talk to these Tar Heels, Hollingbery can arrange it.

WNCT
channel nine
GREENVILLE, N.C.
CBS • ABC

REPRESENTED NATIONALLY BY HOLLINGBERY
A HARTWELL CAMPBELL, GEN MGR

WBEN-TV
11:30
THEATRE
nightly

the best spots for YOUR spot

When budget is the consideration, consider this: "Your TV Dollars Count for More on Channel 4." This has been the buy-word in Buffalo since 1948 when WBEN-TV first pioneered television in Western New York.

And if picking spots for a spot-campaign is your current concern, "spot" judgment again dictates WBEN-TV, particularly in our two top-movie programs. Both enjoy the highest popularity in their respective time slots. Women — and plenty of them — enjoy our MATINEE PLAYHOUSE. Adults — and plenty of them — make it a point to see our 11:30 Theatre.

There's a good spot for you on these "good buys" in Buffalo. HARRINGTON, RIGHTER and PARSONS, our national representatives, will be Johnny-on-the-spot when you call them for details.

WBEN-TV
MATINEE PLAYHOUSE
1:00 — 1:45 pm
Mon. thru Fri.

WBEN-TV ch. 4
CBS in Buffalo

pioneer station of **Western New York**

Could cost-trimming boomerang?

It could, say agency heads, at a time when pressure for better servicing is at peak. Danger: short-range view

Only a handful of hard goods agencies reflect lower client spending. Madison Ave. is Caution, not Panic Street

By Evelyn Konrad

Will 1958 be a year of widespread economy drives and cost slashing among the top air media agencies?

This is the big question among management of other major agencies since mid-April, when K&E and Maxon issued their now-famous salary-cutting memos to their staffs.

The answer must be qualified:

• Many agencies with car accounts have been feeling a pinch since early this year and are reviewing operating costs with jaundiced eye. K&E, with its 10-25% salary slash above $10,000, made the most drastic move. MacManus, John & Adams, agency for Pontiac and Cadillac, has cut neither staff nor salary but is watching expenses more cautiously than ever. Campbell-Ewald, with its Chevrolet success, is actually expanding.

• Package goods agencies are split in their reaction to 1958 cost-consciousness. A handful are tightening belts on general principle, using recession-fears as an excuse for weeding out some unproductive personnel accumulated during previous boom years and holding a stricter line on expense accounts. But the majority of package goods agencies, which have suffered neither account nor billing loss, are moving ahead at the same operating level as previously, some even adding new personnel for additional or expected business — as in the case of Compton and Grey, for instance.

Says Bart Cummings, president of Compton: "We work on a cost accounting system through which we can review every 30 days just where we stand by departments and by clients. Our feeling is that total salaries should never exceed 60% of gross agency income and ours tend to fluctuate healthily between 59 and 60% at all times. This way we have both control of operating expenses and a safe cushion against sudden business changes."

On the whole, agency presidents and top management committees are reluctant to push the panic-button with staff-trimming and realignment of responsibilities. Billings forecasts for the year is favorable in most big agencies and management is aware of the dangers of false economies.

"It's historic in this business that agencies have to cut staff when there's an account loss," says Ernie Jones, president of MacManus, John & Adams. "But that's not the problem of the majority of agencies today. We might suffer some loss of billing without losing an account, but the workload remains the same. Our answer to this problem is twofold: (1) an ever-tighter control of expenses beyond

(*Article continues next page*)

Typical agency cost breakdown

Class of work	% total income
Account contact, service	20.0
Creative services	18.0
Research	2.6
Media	4.9
Mechanical production	1.5
Accounting	2.0
General & administrative	9.0
All other	4.0
	62.0%

Cost-accounting expert, Ira Rubel (right), sees mounting number of agency inquiries as symptom of management concern over operating costs. Figures above are Rubel's rule-of-thumb for a healthy proportion of salaries to agency income, based on his work with top agencies. "We like to use salary ratios (% of salaries to income) from a particular agency's own experience, taking a normal year with reasonable profit as base to adjust this year's expenditures."

Ernest Jones, pres., MacManus, John & Adams, sees answer to profit squeeze in tight cost-accounting by clients, rather than staff or service reduction since workload is the same

Arthur Fatt, pres., Grey, warns against false economies: "We'd rather reduce profits than undermine successful agency structure."

Gil Burton, v.p., gen. mgr., GB&B, says his agency's continued growth is typical of 1958 billings expansion in food, drug advt'g.

salaries; (2) close cost-accounting by clients. Since some clients require extra services, they must be covered with fees."

More client demands

Most heads of agencies, while they agree with the latter solution to the profit squeeze, find it easier said than done. At this very moment, when billings in some product categories (cars, appliances, other hard goods) are falling off, clients are making bigger demands for services than ever before. On the one hand, they're forcing agencies to maintain large staffs to provide the extra servicing. On the other hand, they want these pulses to be thrown in gratis, particularly in return for tv package show commissions.

"The only way we're able to maintain our full staff at the moment despite some $5 million loss in anticipated billing for the year is through some pretty fierce bargaining," the president of an agency billing over $30 million told SPONSOR. "Since we can't trim our staff without loosening our hold on some accounts that expect these extra services, we've got about five different basic contracts with clients at this point. We may begin by talking 15% commission, but cost-accounting by clients guides us after that."

There is fat to be trimmed in many agency operations, but no one rule of thumb can guide the process. Some agencies overstaffed during previous years in anticipation of continued growth and have to correct this situation now. Says a BBDO executive: "There's no concentrated trimming here, but we have been correcting an over-staffed situation since the beginning of last summer. We had a big year in 1956 and we overhired in anticipation of growth at the same rate. Now we've got the same employment picture that the nation had in March: We're hiring more, yet firing at the same time."

Unlike 1948-1949, when some firing for economy's sake went on in smaller shops, the trimming down of staffs in 1958 is most prevalent in two or three gigantic agencies which showed enormous growth in billing between 1955 and now.

Says Ira Rubel, cost-accounting specialist and management consultant to agencies: "An agency's budget or forecast based on expected volume and income, current salary levels and expense estimates should provide for enough profit so that if the agency's income is cut by 10% it can still operate at a break-even (without a loss). Otherwise, an agency is in danger, because it doesn't matter so much what the financial position of an agency is, as in which direction it is moving. Even big fat surpluses can disappear in a short year or two of unprofitable operation."

Where else to cut

While salaries are the single biggest agency cost element, there is fat to be trimmed in other areas, less likely to impair the agency's service to clients. Expense accounts can add a fat chunk to the cost of operating. The president of $38 million agency told SPONSOR; "We spent an unbelievable $250,000 for entertainment and expense account payments last year, or 60% more than in 1956. Here's one area we're watching closely now."

Another area of agency cost-trimming is in the approach to new business. During the 1955-1956 boom, a number of agencies hired top-salary executives not so much for their services on existing agency accounts, but as drawing cards for new business. This strategy applied particularly to big-name tv executives at a time when personal contact with tv network brass could mean the difference between negotiating a prime nighttime buy or being out cold. Such speculative hiring is unlikely in the 1958 climate.

"Agencies may have to be more cautious about the money they invest speculatively in their efforts to attract new business," says Chet LaRoche, president of C. J. LaRoche. "But it's equally dangerous to trim in a panic. We must keep our product, that is our agency services, in good shape and not destroy it by false economies. Good tv departments are as essential as they were in earlier years and more so, and

(*Please turn to page* 74)

How radio reps are boosting sales

✔ NBC Spot Sales used a sports car contest to whip up enthusiasm, boosted March sales 25% over March 1957

✔ Active rep sales policy has boosted first-quarter 1958 sales 15% above first-quarter 1957, according to SRA

Spot radio in this year's first quarter showed a healthy sales increase—thanks to hard selling.

According to Larry Webb, managing director of Station Representatives Association, spot radio sales for 1958's first three months will be about 15% ahead of the same period last year. "The increase," Webb told SPONSOR, is a tribute to aggressive salesmanship, with a high percentage of the additional dollars deriving from accounts new to the medium."

Webb's mid-April appraisal of spot radio's growth reflects invigorated and high-pitched sales activity among the reps.

"Our men are going after new advertisers, showing them what radio can do for them and creating new business that way," says John Blair sales manager, Art McCoy. (Among new accounts, McCoy cites Plymouth, Bakelite, Pittsburgh Paint, and cigarette brands.)

What makes them sell

What are the incentives that generate the selling enthusiasm among radio reps in this year of hard-sell?

One of the most novel approaches is the five-week spring sports car contest that NBC Spot Sales started among its staff members. The contest, which ended 31 March when a tv and a radio saelsman each won a 1958 Corvette for maximum performance, produced the same remarkable radio sales results.

Says Thomas B. McFadden, v.p. in charge of NBC Spot Sales, who initiated the Sports Car Rally: "This contest was an important factor in raising our radio sales by a sizable amount. The winners were selected on the basis of 25 daily races or 'heats' conducted each day until the closing of the contest. Daily winners were decided by point values assigned to each sales order. As a result, spot sales in radio for March were up 42% over February and 25% above March 1957."

To whip up enthusiasm and a sense of participation among the staffers, NBC Spot Sales put a thorough promotion behind its own contest, posting hourly reports as they were received from the New York, Chicago, Los Angeles, San Francisco, Detroit and Hartford offices.

Says George Dietrich, director of NBC radio spot sales: "The competition among the men was so keen that four were tied as the contest entered the final day, each man having won four heats. Often the salesmen worked until late evening, soliciting business through long distance telephone calls and closely scrutinizing any competitive situation."

The result: A substantial share of the increase in radio sales came from regular accounts, but the major amount came from new accounts attracted to NBC Spot Sales. During the contest, the number of such new clients was about eight times greater than the number of new clients in an average month.

The NBC Spot Sales contest, while an unusual added incentive plan, is in some ways typical of the efforts national reps are making to generate excitement among their staffs. Most common form of gearing payment to sales, for instance, is a system of bonuses in addition to salary, based on their sales. Some reps pay on a commission basis.

New spot advertisers

The result of incentive plans and encouragement tactics was apparent during the first quarter of this year. Here's a list of clients using spot radio in first quarter of 1958 who were not in the medium in first quarter of 1957:

Colgate Dental Cream, A&P Co., Anitone Co., Ting, Woodbury Soap, Butcher Wax, Quaker State Motor Oil, Kentucky Club Pipe Tobacco, Hamilton Watch, duPont Remington Mall Chain Saw, Savoy Car Wash Co., Griffin Shoe Polish, Barbasol, Taylor Packing Co., Sal Hepatica, Bayuk Cigars, Continental Baking, Sunoco, Glade, Pretty Feet, Sterling Silversmith, Ray Ben Sunglass Co., Standard & Poor, Armour Co. for chili con carne, Four Fishermen Fish Sticks, Brer Rabbit Molasses, Dovol Baby Bottles, Mrs. Wagner Pies, Somerset Records, Campho Pheneque, Save the Baby, Red L Frozen Fish Dinners, Dristan, Lea & Perrins Worcestershire Sauce, Queen Bee Royal Jelly Vitamins. ✔

Contestants, NBC Spot Radio salesmen, try out 1958 Corvette which was prize in five-week sales contest, ending 31 March. Winner was chosen on the basis of a daily point-system

The day the FCC hit the roof

by W. F. Miksch

By late 1960, the activities of the House Subcommittee on Kickbacks, Hidden Bank Accounts and Questionable Traveling Expenses (formerly the Subcommittee on Legislative Oversight), had reached a crescendo. Every day down Washington's Pennsylvania Avenue tumbrils rumbled, bearing frightened members of the various Federal regulatory commissions to "that Gethsemane on Capitol Hill."

There, in the green-walled, tear-stained hearing room crowds of spectators jammed to watch FCC or FTC commissioners stripped of their Diners' Club credit cards and drummed from the hall. Many of the women in the audience brought their knitting to while away the duller portions of the testimony, and two commissioners and one Subcommittee counsel had been jabbed by needles when they got too close.

Tv cameras panned and dollied about the chamber, and radio microphones bristled everywhere. Sponsorship of air media coverage of the hearings was a sell-out. Since many sessions ran far into the night, ratings of such tv shows as Perry Como dropped behind decimal points, and the "adult Western" trend fell apart in the face of this much more "adult" Eastern. In radio, music-and-news gave way to just plain news of which about 99% had to do with the hearings in Washington.

Concerned by what such one-sided programing might do to tv and radio, SPONSOR decided to send a reporter to Washington to study first-hand this phenomenon that had induced a whole nation to become hysterical over such relatively small matters as who paid what to get a higher tower or an added 50 watts and how much government-paid-for-breakfast should cost in Des Moines.

Thus on a chill autumn morning, the SPONSORman arrived—complete with box lunch and tape recorder at the Subcommittee's chamber. Outside on Capitol Hill the wind blew cold and rain slanted down. But inside, it was warm from the heated denials and quite dry despite the fresh whitewashing. The SPONSORman settled down between a nervous Congressman and an espionage agent for NAB, then switched on his recorder. The transcript of the hearing follows:

CHAIRMAN: Your name is Orken P. McTeagirt and you are in advertising. Is that not correct?

WITNESS: Yes sir, it isn't not correct. I am vice president of broadcast media for Finn & Haddie Agency, billings $4.5 million. But before—

CHAIRMAN: And I believe that you have on a previous occasion met FCC Commissioner Linwood Threedle, the accused? (*Points across table at a slight, jaundice-colored man loaded down with chains*).

WITNESS: Yes, but before I—

CHAIRMAN: On that occasion you saw the accused accept from the president of radio station WEAK a sum of money, a book of green trading stamps and a glass ash-tray inscribed with, "For signal success buy the WEAK signal."

WITNESS: The latter was only a belated Christmas gift, sir. Those ash-trays flooded our agency last Yuletide. And now before I pro—

CHAIRMAN: (*Impatiently*) Before you what, Mr. McTeagirt?

WITNESS: Before I proceed with my statement, I should like to clear the air on one point. I want to make public how I came to be here.

CHAIRMAN: Very well, but make it brief.

WITNESS: Lo, there I was as recently as last fortnight, ensconced in my private brainstorming cell at the agency, when behold, in barged a fellow bearing a subpoena—

CHAIRMAN: That is hardly relevant to this hearing.

WITNESS: It's relevant to me. I want to go on record as saying that I would have appeared here as a voluntary witness. You didn't have to send that subpoena fellow. I am a good citizen, duty-wise and all that. If you'd just asked me nicely, I'd have been delighted to come here.

CHAIRMAN: If your delight was so great, how come you bit the nose of

the subpoena server who called on you?

WITNESS: Sir, I did not bite his nose. I simply gritted my teeth in rage and he stood too near to me.

COMMITTEE'S COUNSEL: (*Leaping up*) Mr. Chairman! Point of order, Mr. Chairman! We are straying far afield. We can't spend all day on this FCC case. Let's just ask the commissioner for his resignation and then get onto that ICC thing.

CHAIRMAN: (*Livid*) Sit down and shut up, Mr. Counsellor! And if you ever get between me and the tv camera again, you'll learn why we've had such a big turnover in Committee attorneys. (*Beams at the Zoomar the leer that gets him better than 1,800 fan letters a day.*) Now let's get back to our witness. Mr. McTeagirt, how did you come to know the manager of WEAK?

WITNESS: I was buying the other station in his market. It's the best way to get to know station operators.

CHAIRMAN: Why didn't you buy his station?

WITNESS: Because—and this may get very technical—the WEAK transmitter is built against the side of a mountain. Our account, the Chopped Chicken Liver Chocolate Loaf Co., is interested in the market on the other side of the mountain. WEAK couldn't get over the hill.

CHAIRMAN: The market you are referring to is Powderhorn Hollow, Kentucky—?

WITNESS: That's right. It's the 490th ranking metro market in the U.S.

CHAIRMAN: And what took you there last April?

WITNESS: I was on a field trip for the agency.

CHAIRMAN: And did you pay for your own hotel rooms. . . . I beg your pardon, Mr. McTeagirt. I forgot for a moment that you're a witness and not the defendant. Let it be struck from the record. And while you were in Powderhorn Hollow, you called on the owner of WEAK?

WITNESS: Yes. I explained what I had already told his rep. That our agency needed the other side of the hill.

CHAIRMAN: And he told you what?

WITNESS: He said that four-and-a-half feet more on his antenna would do it.

CHAIRMAN: Was anyone else present at this meeting.

WITNESS: Yes, sir. (*Points to the defendant.*) FCC Commissioner Threedle was there.

THREEDLE: (*Trembling so hard his chains rattle.*) It's a smear!

CHAIRMAN: (*Turning on Threedle.*) If you distract the camera crews from me once more, I'll demand your resignation! (*Addresses McTeagirt again.*) Did the Commissioner mention how he came to be in Powderhorn Hollow?

WITNESS: Yes, sir. He was in a sports car rally outside Washington and got lost. He'd wandered far off course, arrived by way of the Alcan Highway.

CHAIRMAN: Did he mention how much this cost the Federal government in gas and oil?

WITNESS: He said something about "somebody would pay for this." Could he have meant the taxpayers?

CHAIRMAN: It's possible. Now what did Threedle have to say to the WEAK tower problem?

WITNESS: He said it could be fixed.

CHAIRMAN: Aha! He definitely used the word "fix"—eh?

THREEDLE: (*Shrilly, with chains a-jangle.*) You're leading the witness! If I said it could be "fixed" I only meant the tower could be made a little higher. It was simply a gesture of friendship.

CHAIRMAN: Threedle, you're hogging the cameras again!

THREEDLE: (*On his feet, chains and all.*) But you're crucifying me for a lousy four-and-a-half feet of radio tower!

CHAIRMAN: Threedle, to speed up this hearing, why don't you just resign?

THREEDLE: (*Huffily.*) Okay, I quit.

CHAIRMAN: Tut, tut. We usually do it more gracefully than that. Like saying thank you to the Committee for its consideration and all that.

THREEDLE: I quit, and that's that. I can always get a job with Uncle Ben.

CHAIRMAN: Uncle Ben, eh? And who's Uncle Ben?

THREEDLE: The owner of WEAK, that's who.

Daytime television's quiet littl

✔ Soap operas may be making a comeback. Half hour serials on the nets will soon outnumber the shorter ones

✔ Though ratings spurred interest in 30-minute drama strips, costs, better plot development are also factors

by Alfred J. Jaffe

There's a quiet little revolution going on in network television.

It's taking place during the day, and it may foreshadow a comeback for the soap opera—which never caught on in video as it did during network radio's halcyon days.

Here's what's happening. The half-hour serial is unobtrusively moving into a position of programing prominence. Within a short time there will be more half-hour soapers on daytime network television than the quarter-hour variety.

There are currently four 30-minute dramatic strips on CBS and NBC contrasted with five of the conventional 15-minute shows. Two of the half-hour strips—NBC's *Kitty Foyle* and CBS' *Love of Life*—are recent additions to the schedule (*Love of Life* was lengthened from 15 to 30 minutes on 14 April). In addition, two half-hour serials will be moved into the hour vacated by *Matinee*, NBC's 60-minute live dramatic series which came a cropper after high hopes.

As for ABC, while there is nothing definite about its future daytime program plans (other than there's going to be more of it), there is a clear leaning toward the half-hour serial in preference to the quarter-hour version.

Probable strategy will be to kick off a half-hour serial between 11:00 a.m. and Noon in the fall and then back it up with another.

As might be expected, tv bellwether P&G is intimately involved in this programing transition. It was P&G which threw its powerful backing behind the first half-hour serials on tv—*As the World Turns and Edge of Night*. The pair made their debut on CBS two years ago. By virtue of P&G's buys on *Matinee* and its dominant position in daytime network television, the soap giant will also produce—via Compton or Benton & Bowles—at least one of the 30-minute soapers which will replace *Matinee*. A decision on the *Matinee* hour was imminent at presstime.

No audience drop

The rise of the 30-minute soaper does not portend cancellations for the quarter-hour soap operas now riding the schedule. Far from it. The current crop of quarter-hour soapers are doing well in terms of audience (see box). They are the hard core of survivors which lasted out the long shakedown process in which more than a dozen 15-minute dramatic strips traveled the cancellation route, mostly on NBC. However, it is unlikely that the networks will experiment with the shorter-length serial during the foreseeable future.

There has been some discussion, as a matter of fact, about converting the Wilbur Stark-Jerry Layton produced *Modern Romances* on NBC to the 30-minute length. For a number of reasons, not the least of which is the competition of another half-hour soaper, nothing is planned at this point.

It's been the ratings, of course, which have stoked the interest of the

The current daytime drama lineup

NAME OF SHOW	NETWORK	TIME	SPONSOR*	RATING†	STORY LINE, HISTORY
Half hour					
As the World Turns	CBS	1:30-2:00	P&G, Van Camp, Atlantis, Vick, Pillsbury, Swift	10.8	Day-to-day problems of lawyer and family; no radio counterpart; started 2 April 1956
Edge of Night	CBS	4:30-5:00	P&G, Standard Brands, Florida Citrus, Vick, Pet Milk, Atlantis, Pillsbury	9.1	Experiences of a detective lieutenant; no radio counterpart, started 2 April 1956
Kitty Foyle	NBC	2:30-3:00	Sust.	Sust.	Adaptation of novel of same name; no radio counterpart, started 13 January 1958
Love of Life	CBS	Noon-12:30	American Home Products, P&G	9.0	Two small-town sisters come to New York; no radio counterpart; started 24 September 1951; went to half hour 14 April 1958
Quarter hour					
Brighter Day	CBS	4:00-4:15	P&G	9.4	Everyday life of a minister; was originally on radio; started on tv 4 January 1954
Guiding Light	CBS	12:45-1:00	P&G	10.8	Trials and tribulations of Bauer family; was originally on radio; started on tv 30 June 1952
Modern Romances	NBC	4:45-5:00	Sterling Drug, Libby, Brillo, Kraft	6.7	Self-contained dramas lasting a week; was originally on radio; started on tv 4 October 1954
Search for Tomorrow	CBS	12:30-12:45	P&G	10.8	Story of a widow who remarries; was originally on radio; started on tv 3 September 1951
Secret Storm	CBS	4:15-4:30	American Home Products	9.8	Problems of a widower bringing up three children; was originally on radio; started on tv 1 February 1954

*SPONSOR's Comparagraph, 15 March-11 April period †A. C. Nielsen, 1st March report, average minute audience, sustaining ratings not given.

-evolution

networks in the half-hour soap opera. The shows that cast the die were *As the World Turns* and *Edge of Night*. Both have been doing as well as or better than the quarter-hour types after an unpromising debut.

Kitty Foyle, the only other half-hour soaper with a rating history, is far from being an audience success and there's been a recent shakeup in the staff producing the strip. The current script doctoring will modernize the story and background since it is now felt that by sticking too closely to the book, the serial had a dated quality.

Despite talk to the contrary NBC says it is far from giving up on the show. It is generally felt that the half-hour soapers require a lot of script revisions and molding before the successful story line is finally achieved.

There are other factors besides the rating story which are pushing the networks toward the half-hour form. Most programing people are convinced by now that, generally speaking, the 15-minute length is not too good for television. "For some reason," said a network daytime programing executive, "fifteen minutes seems shorter to viewers on television than on radio."

It is also felt that better plot and character development is possible with half-hour soapers. The old leisurely pace, a style developed during radio days when producers wanted to make sure that the homemaker didn't miss any part of the plot, doesn't permit too much to happen on a single day. Many admen originally believed that women would avoid the longer-length tv soap opera because they were too busy, but the audience figures indicate otherwise.

One reason ABC favors the half-hour length is that it will be easier to clear. While it is true that two 15-minute shows are just as long as one half-hour show, the fact remains that it's harder to find two good shows than one.

The cost element

Finally, there's the factor of cost. Other things being equal, 15 minutes of a half-hour show will be less expensive than a quarter-hour show. The quarter-hour soapers on CBS generally run about $10,000 a week, or $2,000 per segment. However, *As the World Turns* and *Edge of Night* costs about $17,000 per week or $1,700 per 15-minute segment.

If the half-hour soaper pans out the way present signs indicate it will, daytime programing men will exhale a huge sigh of relief, especially at NBC. When a soaper catches on, it can stick for a long time. The present list of quarter-hour soapers on both CBS and NBC have been running from four to seven years.

NBC, which has had more trouble than CBS in finding the right shows, started its soapers in 1953, when it filled in the 11:00 a.m. to Noon slot. These were soon replaced by *Home*. In 1954, NBC had a full head of steam up with nearly three hours of 15-minute dramatic strips, including a two-hour block from 3:00 to 5:00 p.m. The 3:00 to 4:00 p.m. segments fell by the wayside in 1955 and by the summer of 1956 the only dramatic show on NBC during the day was *Modern Romances*. Now that the half-hour soaper seems to have proved itself, NBC is attempting its second try at making the soap opera succeed.

NEW LIFE FOR WEB RADIO ADS

A way of putting new life into sponsor identification values is being pushed by both CBS and NBC Radio.

The method: using leading performers or hosts on daytime dramatic shows to do commercials.

Sponsor reaction to the idea is not overwhelming but there is some use of this ad technique. Both Pharmacraft and *Good Housekeeping* use a long list of soap opera performers to do commercials on CBS. In both cases, the performers step out of character to deliver the pitch.

On NBC, Madeline Carroll, who plays the leading role in *Affairs of Dr. Gentry,* delivers commercials for Trushay, all over the NBC schedule but she does not sell the product in her own show.

Admen handling network radio accounts made clear that using soap opera performers (as opposed to well-known stars) must be handled with care. One soap executive said, "This is one way to get attention but you have to keep in mind that, over the years, the serials have been plugging a large variety of products, many of them competitive. You don't want to use a performer for selling a soap product when the show might have sold others soaps in the past."

Bill Hoffman, BBDO's network radio specialist, opined: "There are values in associating a soap opera performer with a product, but utmost care must be taken so that it doesn't disrupt believability."

Julie Stevens, "Helen Trent" on CBS Radio, does Pharmacraft plugs

To assure there is no such disruption CBS recommends that performers in serials be used out of character. This is so that the listeners' personal picture of soap opera characters, built over the years, is not destroyed.

In addition to Madeline Carroll, NBC has Don Ameche on tap for commercials. Ameche is now the host of a half-hour dramatic strip, *Don Ameche's Real Life Stories.*

A LOOK AT TOMORROW'S RADIO

At the meeting of the Ohio Association of Broadcasters in Cleveland last week, Gerald Bartell of the Bartell Family Radio made some interesting predictions about the future of radio. Here is an excerpt from Bartell's talk.

Gerald Bartell

Tomorrow's radio will be marked by a happier union of interests between ownership and its people, with considerably more generous rewards for effective effort.

We are heading, in short, for the era of professionalism in our industry on a local level. The day of "accommodation programing" for an advertiser or agency is passé, although a sponsor who is willing to pay for a daily half hour of curling, cribbage, and whist scores from around the city will somehow find stations to take his money and program ideas. Refinement of program materials based upon audience sampling and testing will become the not-so-secret weapons of the *avant garde*. The era of talent selection based upon chance remarks is not in the books for tomorrow's leaders. Have you heard, "Dear, I think your newsman is much too intense—especially for breakfast."

Aside from facilities variations, every station in every market will have essentially the same opportunity for program and sales success. Unless the course of history is reversed, there'll be no programing leg-up by network affiliation. Only imagination, study, production, salesmanship—all on a local level, with a sensitive finger on the pulse of the people to indicate the next move.

I'm not disposed to criticize research that leads to a successful conclusion. But I'm confidently looking toward a perfected method of program previewing by which management is given an indication of audience preference. I suppose it's somewhat like the Broadway producer trying his show in Boston or Philadelphia before it opens in New York. For a half dozen years, Bartell Family Radio has conducted response samplings of this kind, and I expect we get closer to a valid method with every session. But procedures are at best undisciplined, and responses quite random.

Yet how much more valid than a programing predicted exclusively upon a tabulation of the records purchased by youngsters in their early teens! This does not necessarily preclude the enjoyment of this music by adults. But the unweighted extension of the teenage taste to include all age groups—and then to program those records exclusively—is an erroneous conclusion based upon a specious premise.

Leaders of tomorrow's radio will not be formula operators as we know them today. The emergence of a dynamic programing based upon the ebb and flow of audience response factors is inevitable. And this is a much harder way of operating a radio station, but it's a lot more rewarding from many viewpoints: (1) It builds manpower by making radio people react quickly and intelligently to a changed set of circumstances. Since this reaction must be motivated by understanding, each of the elements in the personnel structure of the radio station must be convinced. In that process are molded the patterns of creative thinking as well as the sinews of company loyalty. (2) It forces constant analysis of the audience and audience potentials. Instead of looking at his audience from the Olympus of his office window, management will mingle and jostle and rub shoulders and knock knees and analyze. (3) It makes more money because a sales organization alert to change understands dollars and cents and how to make more of them.

Plymouth

Plymouth, caught in a sales slump with other automobile makers, made a dramatic off-season entry into spot radio last week. Beginning Monday, 7 April, it launched a campaign to run for eight weeks on 55 stations in 20 major markets.

The campaign represents a significant expenditure. The company will not disclose the spot budget, but SPONSOR estimates it to be in excess of $190,000.

Plymouth is no stranger to spot radio; no auto manufacturer is. But traditionally automakers concentrate their spot activity at introduction time, that is when their new models come out each fall.

The company will not confirm that this is the largest spot buy (outside of introduction time) in Plymouth's history, but it does admit that there's been nothing as consequential in the past three to four years.

In the past, when auto manufacturers used spot radio, they tended to stick to traditional sales points—style, performance or economy in buying and operating. About the only variation came toward the end of the model year, when the inducement of a high trade-in value for a present car toward a new one was stressed.

Timely theme

This new campaign is based on a different theme: "Today's Best Buy—Tomorrow's Best Trade." L. T. (Lou) Hagopian, Plymouth director of advertising and sales promotion, believes the theme has a timely value in view of the current tight market in new auto sales. He explains the idea this way:

"Auto buyers today are more interested than ever in value. For that reason we are confident that this campaign will re-emphasize that Plymouth offers more for the money to buy and trade than competitive automobiles."

Suffering from an industry-wide sales slump, Plymouth launches a heavy "off season" radio spot campaign

Forsaking usual appeals of style and performance, this campaign emphasizes high potential trade-in value

bets on spot radio to spur sales

Continuity for the campaign comes with a distinctive jingle which goes like this: "(Vocal group) Today's best buy . . . (male voices) in an automobile . . . (group) tomorrow's best trade . . . (male voices) in an automobile . . . (group) Plymouth! Plymouth! Definitely — best buy — best trade in the low-price three! Plymouth."

The jingle has built-in flexibility. The campaign schedule calls for 20- and 60-second spots. The jingle takes about 20 seconds and, in that time segment, is used alone. The jingle is used in a 60-second slot followed by a 20-second announcement listing exclusive Plymouth features, then concludes with the jingle again.

Wherever possible, the spots are scheduled for "traffic hours"—early morning, late afternoon and late evening—to reach motorists, the prime prospects.

The company is shooting for maximum tie-in with the campaign. It will incorporate the jingle into some commercials on its three network tv shows —*The Lawrence Welk Show*, Mondays, on ABC; *The Betty White Show*, Wednesdays, on ABC, and *Climax*, Thursdays, on CBS.

Also it is offering a complete merchandising kit to its dealers, including an offer of a free record of the jingle for a dealer's local use if he wishes. Participating radio stations will use their own merchandising services to bolster the dealers in their area.

As another part of the campaign the company bought a kick-off ad in 1,700 daily newspapers on 7 April, and will repeat in more than 1,200 weekly papers throughout the country. Some outdoor boards are also scheduled.

Why radio

Plymouth declines comment on why it chose to break a campaign now, with a spot radio foundation. It's worthy of note, however, that its two major competitors are heavy users of radio: Ford with its *Road Show*, 26 programs a week on the CBS radio network, and Chevrolet, which has been conducting an ambitious spot campaign since the first of the year.

Then too, Plymouth has felt the automobile sales slump as much—or more—than its competitors in the low-priced field. In fact, all Chrysler Corp. makes are down substantially in sales from last year this time. According to insiders in Detroit, this may mean some executive shifts in Chrysler Corp., including some top-level changes.

Plymouth's ad manager, L. T. (Lou) Hagopian, bases current spot radio campaign on belief that "auto buyers have new interest in value." Auto sales slump may also be factor

Additionally, of course, spot radio offers Plymouth several timely advantages; it can be set up fast, to provide a strong effort aimed toward selling new cars for summer driving. Besides that it permits the company, now in an unsteady market, to achieve a high penetration during a particular period, without a long-term commitment.

It's obvious that the same advantages of spot radio which appeal to Plymouth also appeal to many other advertisers. According to Station Representatives Association (see page 35), spot radio sales for this year's first quarter are running 15% ahead of last year.

- **The biggest-spending net radio clients of pre-tv days are back in the medium today—but not spending as much**
- **This fact points up today's challenge to web broadcasters: Keep the clients in and increase their stakes**

Network radio on the come

Top 10 Web Radio Clients of '48—A decade later

Rank in 1948		1948	1954
1	P&G	$18,199,384	$12,339,668
2	STERLING DRUG	9,063,366	3,518,756
3	GENERAL MILLS	7,190,599	3,724,388
4	GENERAL FOODS	6,774,593	3,300,129
5	GILLETTE	6,267,319	5,562,378
6	MILES LABORATORIES	5,885,540	6,172,592
7	CAMPBELL SOUP	5,819,758	573,195
8	LEVER	5,317,036	4,471,376
9	LIGGETT & MYERS	5,043,752	2,921,452
10	AMERICAN HOME PRODUCTS	4,592,772	3,474,699

*Dollar volume figures for 1948 and 1954 from Publisher In[illegible] No net radio dollar figures available for 1958

Like many another ex-champion, network radio is finding the comeback trail a long pull. Each giant step seems offset by a touch of charley horse.

- The biggest-spending radio sponsors of pre-television days are all back in web radio this year—*but they aren't spending as much.*
- When net radio closed its books at the end of 1957, there was an estimated percentage gain in dollar volume over 1956 of about 40%—*but there still remains a multi-million deficit hang-over from the lean years since tv.*
- When the comeback bid began, all four radio nets streamlined for creative selling and programing. This played a major part in attracting the old advertisers as well as new ones—*but already two networks have undergone extensive alterations of concept and realignment of personnel.*

Do these qualifications to radio's triumphs mean it is in trouble, that the renaissance is at the point of stalling? Or do they simply clarify the challenge net radio faces?

"I can speak with some authority on the relationship of trouble to network radio," says NBC President Robert W. Sarnoff whose radio network has had, since 1953, a cumulative loss of about $9 million. But Sarnoff adds that "the current talk of crisis seems strangely outdated. If it were three to five years ago, I could better relate it to our own experience. Then, many network affiliates were at the breakaway point. Most of our major sponsors had pulled out; radio salesmen couldn't get a foot in the doors of the biggest agencies; the network's annual dollar volume was melting away to nothing."

How true this was is obvious from a look at the dollar volume estimates for net radio in the last decade. By 1948, the webs had hit an all-time high of about $210 million total volume, according to the estimate of McCann-Erickson's Central Research Bureau. Three years later, it had shrunk to $179 million, and by 1955 it hit a low of about $90 million. The first signs of recovery came in the following year when such advertisers as Ford and Lever made headlines with network radio buys ranging up to $5 million. Since then the downward trend of net radio has been reversed.

back trail

1958			
ABC	CBS	MBS	NBC
			X
X	X	X	X
X	X		X
X	X	X	X
	X		X
	X	X	
			X
X	X	X	X
X	X	X	X
	X		X

The road back

What factors led the old time advertising giants (see chart), some of whom had dropped completely from the net radio scene in the early 1950's, back into the fold? Here are some of those advanced by admen involved in the return:

- It is a good media value; circulation and cost are well related.
- The networks have made the medium more flexible, enabling the advertiser to move in and out quickly as he does in spot or newspapers. Short-term campaigns are now possible.
- Greater opportunity for extending the basic buy through merchandising. Such services as NBC's "Salesvertising" give clients a chance to promote his sponsorship through tie-ins, cut-ins, closed-circuit sales meetings, etc.

One of the things that sparked net radio's comeback was the drama inherent in radio—the kind of drama that print media, for example, cannot compete with. Packages incorporating big star names were made available and these helped attract into the medium not only some of the old-time mammoths but also some of the newcomers that now dot the radio clock.

However, one agency executive pointed out that the trend of the moment in web radio is now away from the star personality and in the direction of newscasts and "magazine-of-the-air" type of participating formats. To make any generalization about sponsorship can be misleading since different clients have different objectives and must relate them to their all-media strategy.

Thus the client who buys news on Mutual may buy a soap opera on CBS and the client who buys *Breakfast Club* on ABC may also sponsor a sportscast on NBC. Campbell's Soup which had dropped out completely from the net radio scene and which, as late as last year, used no radio except spot, is back this year on NBC. Of the top 10 net radio majors of pre-tv days, four (Sterling Drug, General Foods, Lever and Liggett & Myers) are or have been signed up to be on all four nets in 1958.

CBS Radio is projecting a gain in 1958 over last year, and NBC Radio has right now on its books more firm orders for the first half of this year than it wrote in the entire first six months of 1957. MBS, with the largest sales staff ever, is pushing hard its "immediacy concept" with the accent on news, while ABC, after the recent abandonment of its "live network" experiment, is now revising its programing in favor of more news, sports, religion and public service.

The challenge now to net radio is to build the investment volume of these clients. One thing, many admen feel, that will hasten its comeback will be for all nets to get together in making public the company-by-company dollar figures as it once did and as net television does for its clients or TvB for spot tv clients. Only then, according to these admen, will network radio be on the way back to the prestige it once enjoyed. As things now stand, with no information on actual expenditures available, no one is able to correctly measure the fresh growth of the medium.

SOME ADMEN WHOSE FIRMS ARE BACK IN NET RADIO

J. S. Fish, Advertising vice president, General Mills

E. W. Ebel, Advertising vice president, General Foods

William H. Scully, Advertising vice pres., Pepsodent Div., Lever Bros.

Bell & Howell: "time to buy whe

Bell & Howell, out to disprove "recession" thinking, has allocated record high ad budget for second quarter

Company believes now is a good time to advertise, cites its current relief time buy at 25% off the card rate

The biggest topic of conversation these days is, as it has been for several months, the economic recession. Almost daily there are discussions about the downturn, with its cutbacks in manufacturing, basic industries at low production levels, record numbers of people drawing unemployment compensation.

This might seem hardly the time to launch a record high network television advertising campaign to sell a high ticket luxury item. But to Charles H. Percy, president of Bell & Howell Co., Chicago manufacturers of photographic equipment, it's an excellent time. Percy bases his contention on two points:

- Business in general: Suggesting that recessions reflect a negative psychological attitude, Percy says "If we keep so busy carrying out new plans and promotions, we won't have a chance to know that there is a 'recession' on."
- B&H business in particular: Percy is allocating a record-high advertising budget — $600,000 — for the second quarter of 1958. This is about triple the $200,000 the company spent during the same period last year. The major expenditure is in network tv, where the company, and its agency, McCann-Erickson, Chicago, has bought rate card time valued at $450,000.

Buy when they sell

Here too, the company is able to take advantage of the times. The time purchased is relief time. "We were able to buy the time at 75% of the original cost," Percy says, and continues, "the time to buy is when everybody else wants to sell."

This move on B&H's part is not out of character. The company has had a steady growth pattern since 1949 and has, in fact, quadrupled its sales gross between that year and 1957.

This growth represents many factors. The photography market has taken tremendous strides since the war and now represents a potential of $1 billion annually.

In 1957, according to an industry estimate, about 780,000 8mm cameras were sold, accompanied by about 520,000 8mm projectors. These are considered as being bought for home movie making. So too are 25,000 16mm cameras and 20,000 16mm projectors sold last year, though these latter represent only about one-fifth of total 16mm sales. The balance is sold for professional use.

The photo industry over-all has experienced an 80%-plus volume increase in the past 10 years. "This ties in directly to population increase," says Carl G. Schreyer, Bell & Howell vice-president of marketing.

Bell & Howell has ridden the crest of this post-war photography boom by racking up a higher-than-industry-average 125%-plus increase in sales during this period.

The company was founded in 1907 as a producer of professional film-

Tv commercials will use "situations." Example: camera automatically adjusts from shade to sun

Ease of operation is suggested by showing mother taking movie of daughter while father is away

...others sell"

making equipment. Although it offered the first 16mm camera in 1922, thereby opening the home movie market, as recently as 10 years ago the professional equipment side accounted for the majority of the company's business.

Expansion into home-use equipment has been largest since the war. The basic items have been redesigned and improved 8mm and 16mm cameras and projectors. To these the company has added slide projectors and tape recorders.

Following World War II B&H sales began slipping, reaching a low of about $13.2 million in 1949. Since then the rise has been steady and fast. They reached $45,579,069 in 1956, jumped to $52,218,476 last year.

Firming plans for Bell & Howell's record second quarter budget of $600,000, bulk of which is going into network tv, are (left) Carl G. Schreyer, vice-president of marketing and Pierre (Pete) Marshall, director of advertising. Company chose tv to demonstrate its new product developments to maximum number of people before summer season starts

Product research

A major factor contributing to this sales growth has been a heavy investment in new product research, development and engineering. The company spends 8% of each sales dollar for this, and it has paid off handsomely.

In mid-1956 the company introduced the first 16mm "electric eye" camera which incorporates a light-sensitive cell mounted on the front of the camera to record the amount of existing light and automatically adjust the lens setting. In 1957 the electric eye feature was added to the company's 8mm line. Sales of its 8mm cameras in 1957 were 83% ahead of 1956, a fact which Percy attributes to the new invention.

"Sales and profits should be up considerably in 1958, thanks largely to new products," Percy expects. About half the company's estimated $60,000,000 sales in 1958 will be accounted for by products introduced since mid-1956, he estimates. And new products introduced since mid-1952, will account for about three-quarters of 1958 sales, he believes.

New products also create new sales. "More than half the sales of the new Auto Load (a self-threading 8mm movie projector) which we are introducing this year, will be made to consumers who would not otherwise have bought a movie projector," Percy says. Lest this sound unlikely, statistics show that about 6 million home movie cameras have been sold, but only about 4 million projectors are extant.

New products will be the theme of the coming network tv push. The company says that the basic approach in preparing the commercials is to stress

(*Please turn to page* 76)

Child is shown using camera with "electric eye," sensitive light cell that sets the lens automatically

Threading new "Auto Load" projector with one hand shows ease, speed of this former mechanical task

With talent costs on the rise, SPONSOR ASKS:

How valuable is a star's name in a tv commercial?

Two admen and a newspaper man tell how they feel the big-name stars can be used most effectively in carrying the product message to the television audience.

A. L. Hollender, *vice president and director of radio-tv, Grey Advertising Agency, New York*

Use the star to upgrade product message

The answer ranges from no value whatsoever to peak effectiveness. The yardstick we require to measure the extent of this value, is based on specific instances. Stars may be employed in commercials for spot use, or they may be engaged to present the commercial message for the sponsor of their show. Within bounds of this latter category, their participation may be confined to simple lead-ins and lead-outs, or they may be the pacesetter for the entire commercial. Values will vary in every instance, but there is one absolute common denominator: *credibility.*

It's the old story of engaging Marilyn Monroe or Sophia Loren to sell the nylon strength of tires. It just doesn't make sense. But let Perry Como do a commercial on Foamex Mattresses, and who'd doubt it?

Credibility, therefore, is the key to all commercials, and copywriters are learning more and more, that it is a "must" in their basic approach to the commercial concept.

Don't use a star merely for a star's sake, but only when they can heighten commercial interest; upgrade the product image, or strengthen the endorsement of the product.

These are the *real* values. Under these conditions, the use of stars even on spot commercials can be quite effective. However, it is important to remember that intelligent use on their own programs is of even greater importance.

The lesson that should have been learned by many during the early days of Jack Benny's "Jello Again," has apparently been forgotten by a large segment of the advertising fraternity. Watch television tonight and notice how many programs simply function as spot carriers. It makes very little sense to us to just scan ratings and forget all the other ways of using the show to heighten commercial effectiveness and increase its sales values.

Effective use of the star, credible use of the star, enthusiastic use of the star, can give you twice the sales effectiveness with half the rating.

But above all, make it credible; *make it worthy of belief.*

Roger Pryor, *vice president, radio and television, Foote, Cone & Belding, New York*

Some have proved extremely successful

I know of no scientific study determining the precise value of the use of stars' names in tv commercials. But we have had sufficient evidence of the effective use of the technique to indicate that a tasteful tying of the proper personality with product does give added impact to the sales message.

There is abundant evidence to prove that people in all walks of life are influenced by what others do. Little girls are forever found parading around the house in their mothers' clothes, boys can't wait to get into long pants, and, in the adult world, surely no one can deny that many a new automobile is purchased primarily to match that shiny new one standing in the nextdoor driveway.

Take Arthur Godfrey, for example, or Garry Moore or Dave Garroway or any of the dozens of other personalities who have proved themselves to be extremely successful salesmen. Why are these programs generally considered to be good television buys? Audiences of comparable size can be bought elsewhere. Perhaps even at a lower cost. But it is the ability of these people to move the product. It is because who and what they are.

While I can't hope to understand all the ramifications of consumer motivation, I do believe that the viewer's subconscious mind must play a large part in causing his hand to reach for the products which these and other people of similar importance are recommending. Surely somewhere along the way there must be some thought reaction which says to the consumer, "These people just wouldn't say that about a product unless they thought it was that good—and if it's good enough for them, it's good enough for me." So he buys it.

William M. Freeman, *Financial-Business News staff writer, The New York Times, New York, and author of "The Big Name."*

Link between star and product must be logical

The use of a star as a salesman in television advertising can sell in

(*Please turn to page* 48)

DU PONT AWARDS FOCUS ON KRON-TV

This highly honored Foundation has cited KRON-TV "In recognition and appreciation of outstanding public service in encouraging, promoting and developing American ideals of freedom and for loyal, devoted service to the nation and to the communities served by it."

Public service is a Priority Project at KRON-TV, now selected among the country's larger television and radio stations for "... conspicuously demonstrating a healthy and continuing concern for the deeper and more permanent interests of the public."

KRON-TV SAN FRANCISCO CHRONICLE • NBC AFFILIATE • CHANNEL 4 • PETERS, GRIFFIN, WOODWARD

NAB

WSBT-TV SOUTH BEND, INDIANA'S DOMINANT STATION

PRIMARY COVERAGE—
748,800 TV VIEWERS IN
PROSPEROUS MICHIANA*

- **HOUSING CONSTRUCTION**
  Gains in 1957
- **SAVINGS DEPOSITS**
  Hit record high in 1957
- **SPENDING**
  Leads 7th Federal Reserve District for 1957
- **HIGH SPOT CITY**
  For 4th consecutive month
  (Sales Management Magazine)
- **DEPARTMENT STORE SALES**
  Showed up better than any other major Indiana city in 1957.

LOOK what's happening in

South Bend . . . Indiana's 2nd Market

Business is good in South Bend, Indiana. The facts above attest to that. In addition, there are other signs such as: The South Bend-Mishawaka City Corporate Area is 1st in Indiana in Effective Buying Income per capita—2nd in Indiana in total Effective Buying Income — 2nd in total Retail Sales — 2nd in Food Sales — 2nd in Drug Sales.

WSBT-TV dominates this great market. No other area station comes close to WSBT-TV in the number of top rated shows carried. Chicago and Michigan stations aren't even in the running. See your Raymer man or write us.

*14 counties in Northern Indiana and Southern Michigan. Set count, 208,000 3.6 persons per family.

WSBT-TV SOUTH BEND, IND. CHANNEL 22

CBS A CBS BASIC OPTIONAL STATION

ASK PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

SPONSOR ASKS

(*Cont'd from page* 46)

volume when the link between performer and product is logical.

There have been a number of costly fiascos over the years when an advertiser has not gone beyond linking an attractive product to an attractive personality. Such an advertiser, using a dancing star to sell a tractor or a rugged outdoor star to speak up for a cosmetic, makes the classic mistake of forgetting believability.

Ronald Reagan is a first-class example of how a name movie star can be used on tv to serve as a good-will ambassador and star salesman.

Mr. Reagan not only serves as host and occasional star of the *General Electric Theatre*, but tours the country for at least six weeks annually as a representative of the company to its employes, its neighbors and its customers. The star often plays the role of a man forced to fight against great odds, and this stereotype carries over to the in-person appearance for G.E. The company benefits by the image of the fighter-for-the-right that the public long has had of the actor.

This believable situation is quite a bit different from that in the late Twenties, when Constance Talmadge, then a reigning star of the silent screen, posed for 400 endorsement photographs in a single day. Her representatives sold the star's services as an endorser to whoever would pay the price. The advertising was a failure, and "Breakfast at Sunrise," the picture it was designed to help, was a failure, too.

Another more recent failure, is that of a well-known movie star who endorsed a leading brand of soap, then told an interviewer she never used it. This destroyed some expensive advertising.

It's good common sense for a personality to endorse a product appropriate to him on the television screen. When he enters a living room and speaks for something you believe he would logically know about, you are inclined to go along with his suggestions.

All things being equal, however, the well-known star has the plus value of achieving more immediate recognition to the viewer than the regular announcer.

WE
INTERRUPT
FOR AN
IMPORTANT
ANNOUNCEMENT
a.a.p.
LAUNCHES
'JUPITER'
This Jupiter is a group of 52 top-quality feature films. Every film in this new package has been hand-picked to deliver programming of the highest calibre. Instead of one or two big-name attractions, all 52 of the Jupiter features have been assembled to bring you top share-of-audience figures, feature after feature . . . week after week.

52 HITS HAND-PICKED TO DELIVER TOP SHARE OF AUDIENCE

... including "Oscar"-winning 'Casablanca' and 'Key Largo' and 8 Academy Award Nominees

LOOK FOR THE SILVER LINING Ray Bolger
CAPTAIN BLOOD Errol Flynn
POSSESSED Joan Crawford
ANGELS WITH DIRTY FACES James Cagney
KEY LARGO Humphrey Bogart, Lauren Bacall
MR. SKEFFINGTON Bette Davis, Claude Rains
JANIE Robert Benchley
CASABLANCA Bogart, Bergman
DESTINATION TOKYO Cary Grant
ESCAPE IN THE DESERT Alan Hale
FOUR'S A CROWD Rosalind Russell
G-MEN James Cagney
THE GREAT MR. NOBODY Eddie Albert
INVISIBLE STRIPES Humphrey Bogart
JUNE BRIDE Bette Davis
DODGE CITY Errol Flynn, Ann Sheridan
STALLION ROAD Zachary Scott
THE TWO MRS. CARROLLS Bogart, Stanwyck
TIGER SHARK Edward G. Robinson
THE UNSUSPECTED Claude Rains
DAUGHTERS COURAGEOUS John Garfield
TWO GUYS FROM MILWAUKEE Jack Carson
TOO YOUNG TO KNOW Joan Leslie
THIS WAS PARIS Ann Dvorak
STRANGE ALIBI Arthur Kennedy
SINGAPORE WOMAN Virginia Field
AN ANGEL FROM TEXAS Jane Wyman
CASTLE ON THE HUDSON Burgess Meredith
OIL FOR THE LAMPS OF CHINA Pat O'Brie
NIGHT UNTO NIGHT Ronald Reagan
VALLEY OF THE GIANTS Wayne Morris
THE WALKING DEAD Boris Karloff
WE ARE NOT ALONE Paul Muni
WOMEN IN THE WIND Kay Francis
MELODY FOR TWO Marie Wilson
MAN WHO TALKED TOO MUCH George Bren
LOVE, HONOR AND BEHAVE Thomas Mitche
THE LADY TAKES A SAILOR Eve Arden
IN CALIENTE Pat O'Brien
I FOUND STELLA PARRISH Kay Francis
HELL'S KITCHEN "Dead End Kids"
HEARTS DIVIDED Dick Powell
FOOTLIGHT PARADE James Cagney
EMBRACEABLE YOU Dane Clark
EDGE OF DARKNESS Ann Sheridan
BUSSES ROAR Eleanor Parker
THE BIG SHOT Humphrey Bogart
BABBITT Guy Kibbee
ALIBI IKE Joe E. Brown
GAMBLING ON THE HIGH SEAS Jane Wyma
THE MYSTERIOUS DOCTOR Eleanor Parker
TORCHY RUNS FOR MAYOR Barton MacLane

LOOK FOR THE SILVER LINING
June Haver, Gordon MacRae
Academy Award Nomination

ANGELS WITH DIRTY FACES
Cagney, O'Brien, Bogart, Ann Sheridan
3 Academy Award Nominations

MR. SKEFFINGTON
Bette Davis, Claude Rains
2 Academy Award Nominations

CAPTAIN BLOOD
Errol Flynn, Olivia De Havilland
2 Academy Award Nominations

KEY LARGO
Bogart, Bacall, Robinson
"Oscar" Winner

JANIE
Joyce Reynolds, Edward Arnold, Robert Benchley
Academy Award Nomination

POSSESSED
Joan Crawford, Van Heflin, Raymond Massey
Academy Award Nomination

DESTINATION TOKYO
Cary Grant, John Garfield, Dane Clark
Academy Award Nomination

CASABLANCA
Bogart, Bergman, Henreid, Rains
3 "Oscars"... 5 Academy Award Nominations

MORE HITS FROM a.a.p.'s NEW 'JUPITER' GROUP

TALLION ROAD
Ronald Regan, Alexis Smith, Zachary Scott
ARB Share-of-Audience: Huntington, W. Va. 67%

DODGE CITY
Errol Flynn, Olivia de Havilland, Ann Sheridan
ARB Share-of-Audience: Salt Lake City 76%

INVISIBLE STRIPES
Humphrey Bogart, William Holden, George R
ARB Share-of-Audience: Boston 60%

UNE BRIDE
Bette Davis, Robert Montgomery
ARB Share-of-Audience: Chicago 50%

FOUR'S A CROWD
Errol Flynn, Olivia de Havilland, Rosalind Russell
ARB Share-of-Audience: Miami 78%

ESCAPE IN THE DESERT
Helmut Dantine, Philip Dorn, Alan Hale
ARB Share-of-Audience: Boston 50%

G-MEN
James Cagney, Lloyd Nolan, Margaret Lindsay
ARB Share-of-Audience: Boston 50%

THE TWO MRS. CARROLLS
Humphrey Bogart, Barbara Stanwyck
ARB Share-of-Audience: Sacramento 75%

THE GREAT MR. NOBODY
Eddie Albert, Joan Leslie, Alan Hale
ARB Share-of-Audience: Miami 75%

Prices for individual pictures on request.

a.a.p. inc.

Distributors for Associated Artists Productions Corp.

345 Madison Ave., Murray Hill 6-2323 NEW YORK
75 East Wacker Drive, Dearborn 2-2030 CHICAGO
1511 Bryan Street, Riverside 7-8553 DALLAS
9110 Sunset Boulevard, Crestview 6-5886 LOS ANGELES

Marketing tools, trends, research data and trade tips

FILM-SCOPE

19 APRIL 1958
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SPONSOR PUBLICATIONS INC.

Westerns are still the most marketable syndication wares, as far as station people are concerned.

FILM-SCOPE gleaned this from a questionnaire response it completed this week.

The survey, addressed to a cross-section of FILM-SCOPE's field trend spotters—which included managers, program directors and film buyers—disclosed that next to westerns the biggest demands from sponsors were **action-adventure** and **mystery-detective** series.

Several of the respondents added this observation: Regardless of type, a good, quality show will still find a buyer.

A noteworthy comment, spurred by FILM-SCOPE's latest questionnaire, came from **Jack Tipton, manager of KLZ-TV, Denver:**

"Local prospects for complete sponsorship have diminished because of the sharp increase in film prices.

"If gross film costs could be regulated parallel to the Class "A" half-hour one time rate, we feel sure we'd have many more local sponsors for syndicated series."

Look for a second year of production on 26 Men.

Although it's not yet renewal time, ABC Film is assured of practically 85% current sponsor renewals, so it'll start production on the second series this summer.

Some current sponsors: Winston Cigarettes, A & P, General Electric, Colgate-Palmolive, Pepsodent, Pabst Brewery, Hood Dairy, Standard Oil.

The series, on the air since October, has reached the 170 market point, in 46 states.

Next anticipated action by the Justice Department in its probing of feature film distributors is a suit against MCA and Paramount and their $50 million deal.

The latest two-fisted Government punch is the suit slapped last week on Columbia, Screen Gems and Universal. Companies are accused under both Sherman and Clayton anti-trust acts of lessening competition in the industry and conspiring to restrain trade.

First blow to film distributors came last year, when MGM-TV and other groups were accused by the same department of block booking. That suit is still pending.

Note: Screen Gems sees no real challenge to its newly-acquired Universal films, will go ahead with release plans. Two packages (52 pictures each) have been released, one will be available this spring, one this fall, and another in the winter.

Flashes from the Film Field: NTA will shortly be opening Paris, Brussels and Rome offices; Leo Lax will head them . . . MCA's sales staff will be capitalizing on Ralph Bellamy's Tony awards in selling Follow That Man . . . Nichols Industries, toy pistol makers, plans a heavy southwest 52-week schedule with Ziv's Cisco Kid; company is currently testing the show in Shreveport . . . The four new-to-syndication film series CBS TV Film will unveil at the NAB convention are *Mr. Adams and Eve, You Are There, The Eve Arden Show* (all off-network), and *Vignetts*, a family educational series . . . Pilot on TCF-TV series, *Navy Frogmen*, will be offered this week to New York agencies and advertisers . . . Early renewals on CNP's *Silent Service* have come in from **Schlitz, Shaeffer Beer, Robert Burns, O'Keefe's Beer, Interstate Insurance, Swift & Co. and Nabisco.**

(For further film news see SPONSOR-SCOPE and Film Wrap-Up, page 61.)

MARKETING WEEK

19 APRIL 1958
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SPONSOR PUBLICATIONS INC.

No matter what direction economic conditions go, spot tv and radio have nothing to fear from the rise of the supermarket buying committees.

The committees are generally favorably disposed toward local media, anyway, because of their pinpointing power.

Said one agency president who has had extensive personal experience on the food broker-buying committee level: **"No. 1 promotional medium with buying committees is spot tv; No. 2 is spot radio."**

Buying committees, a comparatively recent development in the supermarket chain field, represent a new client-agency problem in ad communications.

Core of the problem: Should the advertiser put on a slam-bang, four-color presentation with lights and music to get a new product listed or a new promotion okayed? Or should he present the facts briefly and unglamorously?

There appears, oddly enough, a strong leaning toward the latter. **The thinking here is that the committees are burdened with evaluating so much product information, a one-page fact sheet will be welcomed.**

True, there are occasionally requests for details, such as the consumer advertising proposed or already at work. One timebuyer reported a chain asking for data on a radio station purchase in one market. The chain wanted to know the station's call letters, name of show, time of day, number of announcements, name of program personality, length of campaign, etc. **But, the buyer said, this is rare.**

Tv's coverage among "buying" households is even greater than that indicated by the ARF figure showing that 83.2% of U.S. households own tv sets.

The ARF figures, gathered by the Census Bureau in January, also disclose that 88.4% of husband-wife households have tv. The percentage owning tv for "all other" households is 66.7. Conversely, the all-other group represent a substantial proportion of non-tv homes. Nearly half, as a matter of fact.

It may come as a surprise to some that nearly 20% of all U.S. households are not of the husband-and-wife type.

There's a growing interest in contests among manufacturers.

One indication is the rise in their number. **It's estimated that the number of important contests rose about 5% in 1957 over the preceding year.**

Another indication is the current Hit Parade Mystery Tune contest, first major cigarette contest run in many years. This is more complicated than most, requiring identification of a mystery tune on NBC TV's Hit Parade plus a 25-words-or-less sentence completion step.

Reason for this two-step device: Contests are basically sampling devices. **American Tobacco takes care of the sampling end by requiring entrants to enclose an end panel from a carton of Hit Parade. Identification of the mystery tune serves the second-step purpose of building an audience for its commercials.**

It couldn't be any more natural.

Sunkist Lemons and the Tea Council are joining forces to sell iced tea with lemon this summer via television, radio, magazines and newspapers.

ASCAP SALUTES THE OSCAR WINNERS

ASCAP congratulates the 1957 Winners

"ALL THE WAY"

JIMMY VAN HEUSEN – SAMMY CAHN

PUBLISHED BY MARAVILLE MUSIC CORP.

©A.M.P.A.S.

ASCAP Academy winners since 1934:

1934 – "The Continental" – Con Conrad, Herbert Magidson
1935 – "Lullaby of Broadway" – Harry Warren, Al Dubin
1936 – "The Way You Look Tonight" – Jerome Kern, Dorothy Fields
1937 – "Sweet Leilani" – Harry Owens
1938 – "Thanks for the Memory" – Ralph Ranger, Leo Robin
1939 – "Over the Rainbow" – E. Y. Harburg, Harold Arlen
1940 – "When You Wish Upon A Star" – Ned Washington, Leigh Harline
1941 – "The Last Time I Saw Paris" – Jerome Kern, Oscar Hammerstein 2nd
1942 – "White Christmas" – Irving Berlin
1943 – "You'll Never Know" – Harry Warren, Mack Gordon
1944 – "Swinging On A Star" – James Van Heusen, Johnny Burke
1945 – "It Might As Well Be Spring" – Rodgers and Hammerstein
1946 – "On the Atchison, Topeka and Santa Fe" – H. Warren, J. Mercer
1947 – "Zip-A-Dee-Doo-Dah" – Allie Wrubel, Ray Gilbert
1948 – "Buttons and Bows" – Jay Livingston, Ray Evans
1949 – "Baby, It's Cold Outside" – Frank Loesser
1950 – "Mona Lisa" – Ray Evans, Jay Livingston
1951 – "In the Cool Cool Cool of the Evening" – H. Carmichael, J. Mercer
1952 – "Do Not Forsake Me, Oh My Darlin' " – Dimitri Tiomkin, Ned Washington
1953 – "Secret Love" – Sammy Fain, Paul Webster
1954 – "Three Coins in the Fountain" – Sammy Cahn, Jule Styne
1955 – "Love is a Many Splendored Thing" – Paul Francis Webster, Sammy Fain
1956 – "Whatever Will Be, Will Be" ('Que Sera, Sera') – Ray Evans, Jay Livingston

Five Minute Segments
Daily or Strip
Now Available
In WMAR-TV'S
Rich Maryland
MARKET

★ ★ ★

THE ELEVEN O'CLOCK

NEWS

reported by MATT THOMAS
Monday thru Friday
11:00 to 11:05 P.M.

- An experienced newscaster
- trained news writers and cameramen
- world-wide, nation-wide, Maryland news
- WMAR-TV and CBS newsfilm
- facilities of Associated Press and The Sunpapers plus AP wirephotos

★ CBS ★

WEATHER

11:05 WEATHER REPORT
reported by DON BRUCHEY
Monday thru Friday
11:05 to 11:10 P.M.

★ ★ ★

11:10 to 11:15 NATIONAL SPORTS FINAL, Monday thru Friday now fully sponsored

WMAR-TV
★ ★ ★ ★
CHANNEL 2

SUNPAPERS TELEVISION, BALTIMORE, MD.
TELEVISION AFFILIATE OF THE COLUMBIA BROADCASTING SYSTEM
Represented by THE KATZ AGENCY, Inc.
New York, Detroit, St. Louis, San Francisco, Chicago, Atlanta, Dallas, Los Angeles

National and regional spot buys in work now or recently completed

SPOT BUYS

RADIO BUYS

Tidewater Oil Co., Eastern Division, New York, is lining up schedules in eight Eastern seaboard markets for its gasolines and oils. The short-term campaign runs in May. Minute announcements are being scheduled every half hour from 7:00 a.m. to 7:00 p.m. and every hour between 7:00 p.m. and 10:00 p.m. Buying is not completed. Buyer: Gene Vaslett. Agency: Foote, Cone & Belding, Los Angeles. (Agency declined to comment.)

General Electric, Appliance & Television Receiver Div., Louisville, Ky., is lining up announcements in various markets to promote its refrigerators. The schedules start 3 May, run for varying lengths, depending upon the market. Minute announcements during both daytime and nighttime segments are being bought. Average frequency: 20 per week per market. Buyer: Tom Lynch. Agency: Young & Rubicam, Inc., New York. (Agency declined to comment.)

TV BUYS

Necchi Sewing Machine Sales Co., New York, is planning a campaign in scattered markets for its sewing machine. The schedules begin 1 May for six weeks. Minute announcements are being placed during daytime slots; frequency varies from market to market. Buying is not completed. Buyer: Don Green. Agency: Grey Advertising Agency, New York. (Agency declined to comment.)

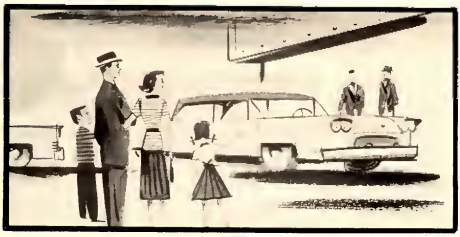
S. C. Johnson & Son, Inc., Racine, Wisc., is going into major and minor markets for its furniture wax, Pledge. The campaign starts in early May, runs for nine weeks. Minutes and I.D.'s during daytime periods are sought; frequency depends upon the market. Buyer: Pete Berla, Agency: Benton & Bowles, Inc., New York. (Agency declined to comment.)

Sterling Drug, Inc., National Brands Div., New York, is entering top markets for its Phillip's Milk of Magnesia. Schedules kick-off in early May for 52 weeks. Minutes and 20's are being used; frequency varies from market to market. Buyer: Bob Bruno. Agency: Dancer-Fitzgerald-Sample, Inc., New York. (Agency declined to comment.)

McKesson & Robbins, Inc., Bridgeport, Conn., is preparing schedules in top markets for its reducing product, Kessamin. The campaign starts late this month and early May, runs in flights through the middle of the summer. Day and night minutes with heavy saturation, are being slotted; frequency depends upon the market. Buying is not completed. Buyer: Dick Boege. Agency: Dancer-Fitzgerald-Sample, Inc., New York. (Agency declined to comment.)

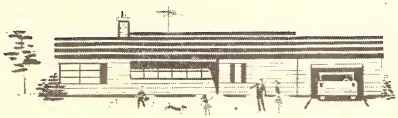
Emerson Drug Co., Div. of Warner-Lambert Pharmaceutical Co., Baltimore, is scheduling announcements in major markets for its Bromo-Seltzer. Announcements are minutes, placed in daytime and nighttime feature films. Buyer: Joe Hudack. Agency: Warwick & Legler, Inc., New York. (Agency declined to comment.)

They buy as a family . . .



because they were sold as a family . . .

by their local Meredith station!



KANSAS CITY	KCMO	KCMO-TV	The Katz Agency
SYRACUSE	WHEN	WHEN-TV	The Katz Agency
PHOENIX	KPHO	KPHO-TV	The Katz Agency
OMAHA	WOW	WOW-TV	John Blair & Co. — Blair-TV
TULSA	KRMG		John Blair & Co.

Meredith Stations Are Affiliated With BETTER HOMES and GARDENS and SUCCESSFUL FARMING Magazines

TV RESULTS

MOVIE

SPONSOR: State Theatre AGENCY: Direct

Capsule case history: Using local tv as a major portion of their budget to advertise Hollywood productions has been proving very successful to movie houses throughout the country. A new attendance record was set by the State Theatre of Omaha, Nebraska, after they had purchased a saturation campaign on KETV, Omaha, to publicize their upcoming Disney production "Ole Yeller." State bought ten 10-second announcements which were run for a six-day period prior to the showing of the film. No other television station was used for this campaign. The day the movie opened, State broke an all-time attendance record for the theatre. "We have never had a more successful tv promotion than the one enjoyed on KETV," said John Mattis, manager of the State. "We had youngsters standing in line for well over a block to see the picture." In the past the movie house has used radio and television in the area, but "none of the results equalled these 10 announcements."

KETV, Omaha PURCHASE: Announcements

MOVIE

SPONSOR: Howco Exchange AGENCY: Direct

Capsule case history: "Rodan," a recent fiction release, was advertised on WSOC-TV, Charlotte, N. C., by Howco Exchange, a regional film distributor. At the suggestion of WSOC-TV, Howco purchased a tv schedule on the station's 25-plan. Howco had used television in other areas of the South but only WSOC-TV was bought in Charlotte. The local theater which carried the film did heavy business. The movie house drew an almost capacity crowd each time the picture ran. Movie houses in Gastonia, Monroe, Albermarle, Salisbury and Rock Hill, all within the station's coverage area, which also showed the film, had similar successes. In fact, every theater running the film within a 75-mile area of Charlotte met with surprising box office receipts. Theaters playing the picture outside of WSOC-TV's coverage pattern did not do nearly as well as those in the Charlotte coverage area. "You can be assured we will use tv on our next campaign," stated Scott Lett, the branch manager of Howco.

WSOC-TV, Charlotte PURCHASE: Announcements

SPORT GOODS & EQUIPMENT

SPONSORS: Local Wholesaler and Dealers AGENCY: Direct

Capsule case history: A little short of a year ago, George A. Grenholm, manager of V. Tausche Hardware Co., a wholesale sports store of LaCrosse, Wis., conceived a plan whereby four local sports good stores, each in a different community of the LaCrosse trading area, would sponsor a show each Friday called *Fite Nite Sport Nite,* on WKBT, LaCrosse. The cost per telecast, $100, was divided proportionately among the sports outlets and Tausche Co. After launching the program, the sponsors found that in almost every case, items advertised on their show resulted in near, or complete, sellouts. The long-range sales potential of the show is demonstrated by the fact that from 70% to 90% of their advertising is devoted to this particular program. Sales figures have climbed consistently since its beginning. The first contract was signed for an eight-week test campaign. It was immediately renewed for an additional 26-week flight and again this past March for another 26 weeks.

WKBT, LaCrosse PURCHASE: Programs

AUTO SUPPLIES

SPONSOR: Economy Auto Stores, Inc. AGENCY: Direct

Capsule case history: Economy Auto Stores, Inc. has been a steady advertiser in Chattanooga since they opened an outlet in this city. The company had used television but had never advertised on WRGP-TV, Chattanooga. After spending considerable sums on every medium available in Hamilton County, they decided to try WRGP-TV. Working in cooperation with the copy and advertising departments of the station, the auto store prepared an effective tv campaign. "The results received from the announcements were nothing short of perfection", stated Economy's executive, Earl E. Tennyson, Jr. Tire sales alone for the month of February exceeded any other February in the store's preceding 11 years of operation. This was by far the most successful advertising campaign the auto accessory store had ever experienced. Other tv campaigns also have met with outstanding success. "In addition, we have gained customers who keep returning for additional items," said Tennyson, Jr.

WRGP-TV, Chattanooga PURCHASE: Announcements

T. V. spot editor

A column sponsored by one of the leading film producers in television

SARRA

NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET

This 60-second commercial sells Camay Soap by transforming an ordinary bath into a fabulous experience. The setting takes the viewer from reality into the world of luxury—where cares are forgotten. Unhurried voice-over matches the mood; beautiful product shots never interrupt the pace. *Seemingly* relaxed sell! Produced by SARRA for THE PROCTER & GAMBLE COMPANY OF CANADA, LTD. through THE F. H. HAYHURST CO. LIMITED.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

Prime examples of the product-in-use technique! Everyday situations—everyday mishaps like spills on the floor—prove in these 60-second commercials that Johnson's Stride is "the wax you don't have to re-wax every time." By actual demonstration they *ease,* rather than *urge,* the viewer into buying Stride the very next time she shops. Produced by SARRA for S. C. JOHNSON & SON, INC. through NEEDHAM, LOUIS and BRORBY, INC.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

Lively and believable, this series of commercials for Alps Brau Beer are really fun to watch. Bavarian dancers! Skiers zooming down Apline slopes! Attractive people everywhere enjoying Alps Brau Beer . . . enjoying the jingle sung by a real Bavarian barmaid. An unusually good combination of casting, continuity and music that sells as forcefully as it entertains. Produced by SARRA for CENTLIVRE BREWING CORP. through GRANT ADVERTISING, INC.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

There'll be no doubt in your mind that babies are still the #1 attention getter when you see this series of 60-second spots for Pet Milk. Babies yawn and fall asleep . . . but the audience doesn't! Even a bachelor would find the situations appealing. Official doctors' formulas are written out to give authenticity to correct infant feeding. Produced by SARRA for PET MILK COMPANY through GARDNER ADVERTISING COMPANY.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

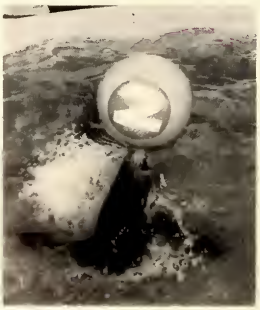
A pictorial review of local and national industry events

PICTURE WRAP-UP

Basic advertising principles related to sound is core of Peters, Griffin, Woodward's new desk top spot radio presentation being shown here to Lee Rich (center), B&B vice pres. and media dir., by PGW's N. Y. radio sls. development mgr. Lud Richards (left) and a./e. John Francis

Miss Kay VAN (actually model Paula Sams) was featured in promotion by KVAN, Portland, Ore., when station switched to new "instant radio" formula—music and news 24 hours a day. Kay VAN was formerly voted Miss Oregon Press Photographer. Station manager Larry Lau watches, posing in the background

"Pete" Moore (l.), ad dir. of Dodge Div. of Chrysler Corp., accepts transistor radio as first prize from Charles Fritz of John Blair & Co. for best radio commercial in second annual Blair survey



KTVU, San Francisco-Oakland, brought its well-known seal emblem to life at recent Bay Area Sportsmen's Show. The talented seal, balancing ball with KTVU's channel number, will be used in other local events

Judge Henry F. Todd (center) of Nashville, Tenn., recently ruled in favor of radio listener who sued to stop Nashville's WSIX from switching to rock 'n roll. Station restored "quiet" music to its time slot

News and Idea WRAP-UP

ADVERTISERS

Shulton has allocated about $1-million for a saturation campaign just before Father's Day.

The bonanza will go to various media via Wesley Associates.

New campaigns:

• **Ar. Winarick,** manufacturers of *Dura-Gloss* nail products, is launching its new Dura-Gloss nail hardener via tv and print media, in Metropolitan N. Y. prior to a national campaign.

• **Borden's** is introducing its *Instant Whipped Potatoes* in the upper New York and New England areas. The product is a packaged mashed potato in flake form.

Promotions:

• Both the **Tea Council** and **Sunkist Lemons** will be joining hands in tv spot this summer for an all-out campaign to sell tea with lemons.

• **U. S. Steel** is launching the second phase of its consumer products promotion, via print media and announcements on CBS' *Steel Hour*. **Core of the campaign is the use of steel products.**

• **Giveaways: Kellogg** is offering via tv announcements on ABC TV and CBS TV programs, an old time train model for coin and two cereal box tops . . . **Joe Lowe Corp.,** for **Popsicle** and other 'sicle' confections, is conducting a "space travel" contest, via all media, to attract the youngsters . . . **Gold Medal Candy Corp.,** for **Bonomo's Turkish Taffy,** offers a free trip to Disneyland in a "name this famous person" contest. Promotion beamed to large children's audiences, via tv.

• **Legorama,** a new promotion drive for **Remington's Princess Lady's shaver** to find the "princess of legs." Winner to appear in *Gunsmoke* commercials on CBS.

AGENCIES

McCann-Erickson was this week assigned the G.M.C. Truck and Coach division of General Motors.

This makes two former Kudner accounts in the McCann shop, the other being Buick.

The G.M.C. business has been running around $1.5 million.

DSF Chicago has been handed about $1- million worth of Swift business resigned recently by JWT.

The products: Pard dogfood, Swift'ning, Jewel Shortening and Salad Oil and Commercial Shortening.

SSC&B has added to its stake in the Best Foods combine.

The agency now also handles the Rit Products Division.

Other BF products at SSC&B: H-O Quick Oats; H-O Instant Oatmeal; Presto Self-Rising Cake Flour and H-O Cream Farina.

Doyle Dane Bernbach added two new accounts this week. One for **Thom McAn Shoes,** amounting to over a million in advertising-promotion . . . the other, the $400,000 account of **Benson & Hedges cigarettes,** product of Phillip Morris.

B&B, originally handling both Benson and Hedges and Parliament, now concentrates on the latter.

More agency appointments: BBDO for Omega watches . . . **Hume, Smith, Mickelberry** for the national advertising of Storer Broadcasting . . . **Garfield Advertising** for Hillcrest's Yarn-Glo and Under-Glo . . . **Reach, McClinton** for Stevens Candy . . . **Norman, Craig & Kummel** for Colgate's Vel Powder . . . **F&S&R** for The Dollar Savings Bank of New York . . . **Henry J. Kaufman & Assoc.** for WMGM, New York.

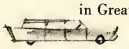
Agency mergers: Grant and **Abbott Kimball** merger completed by the integration of their San Francisco offices . . . In Seattle, **Grant** and the **Burke Co.**

Kudos: Distinguished Citizen award to **Lawrence McIntosh,** manager of the domestic division of **Grant,** from

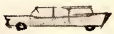
"But Boss . . .

five station wagons???
What are we getting into now,
the cab business?"

"Mobile News Patrols", he snaps.
"Two-way radios. Reporters.
On the spot coverage anywhere
in Greater Cincinnati!"



"But Boss, think of the
MONEY! Why not do it like
everyone else. Tips, second
hand stuff from the newspapers,
friends on the police force."



"That's not how we got to be FIRST in Cincinnati!"

Come to think of it,
I guess he's right.

But Gosh . . . five station wagons . . .

wsai radio
CINCINNATI
GORDON BROADCASTING COMPANY
SHERWOOD R. GORDON, BOSS
SOLD NATIONALLY BY ADAM YOUNG, INC.

BUY THE
"OIL RICH" WEST TEXAS
MARKET
89,274 SETS
As of July 1, 1957
. . . with this
Kind of money to spend . . .
CSI PER HOUSEHOLD
MIDLAND $7,428
ODESSA $7,049
BIG SPRING $5,931
Channel 2
KMID-TV
MIDLAND, TEXAS
Venard, Rintoul & McConnell, Inc.
South—Clarke Brown Company

MORE
radio homes at the
LOWEST
cost per home
of any station in the
Heart of Florida
NCS 2
WSUN
620 KC
WSUN Radio
St. Petersburg-Tampa
Represented by VENARD, RINTOUL & McCONNELL
Southeastern: JAMES S. AYERS

Washington's Governor Albert Rosellini for "home town boy makes good" . . . Special citation for public relations in advertising to **Arthur Fatt,** president, **Grey,** from Assn. of Advertising Men and Women at the AAMW's 8th annual banquet.

Agency newsmakers:

In New York: New v.p.'s include John M. Keavey, KLM account executive at EWRR; Alfred Goldman, copy director of Reach, McClinton; Farrell Gilmore, account executive at Ted Bates.

Three assistant v.p.'s have also been named at Bates: **George W. Craigie, Christopher P. Lynch** and **Albert J. Petcavage.**

Some new BBDO additions: David Clark, account executive; **T. Neal Wilder,** account group head on Schenley; **Frederick J. Edwards,** account executive; and **Harold Davis,** time buyer.

In other New York agencies, J. Dennis Molnar, named account supervisor on Revlon, at Dowd, Redfield & Johnstone . . . **Thomas F. Masterson** to Robert Otto as account executive . . . **Tyler Kaus,** to the copy staff of Wexton.

Upstate New York: At the Rumrill Co., **John Van Arsdale,** appointed executive v.p.; **George Darcy** elected a director; **Robert McMahon** named a v.p.

Philadelphia: Leonard Stevens, radio-tv director, Weightman, Inc. . . . **Cleon Yohe,** media supervisor, Harris D. McKinney.

Virginia: M. D. Newman named account executive for Cabell Eanes, Richmond.

In Chicago: Roland Berns, appointed v.p. at Executive Advertising . . . **Joe Watkins,** to Grant as copywriter . . . **Don Wells,** to FC&B as merchandising executive . . . **Tom Garrabrant,** named media director of North . . . **Ray Young,** to Leo Burnett as copywriter . . . **Roy Kosinski,** to Don Kemper as media director.

In Detroit: Doyle W. Lott, named v.p. at Grant, and account executive for the Dodge Division account . . . **Jerry Moynihan,** assistant media director, Campbell-Ewald.

West coast people: Jack Kerr, promoted to account supervisor at McCann-Erickson, L.A. . . . **Andre Anastasion,** as account executive and member of plans board at Kennedy, Walker & Wooten, Beverly Hills . . . **Bernie Ebert,** producer and **Chet Miller,** account executive on Star-Kist to Leo Burnett's L.A. office . . . **Betty Thomas** to Donahue & Coe as merchandising director . . . **Richard Shoppelry** to West-Marquis as junior account executive . . . **George Irwin,** to Heintz & Co. as v.p. and member of the plans board.

More on assignments: Dick Higgs, to the radio-tv production staff of Allen & Reynolds, Omaha . . . **Kenneth Strandberg** to the account staff of Nemer, Minneapolis . . . **Sam Young** as account executive for Carroll's San Antonio office.

CHICAGO REPORT

Despite the IBEW's strike at WBBM-TV-AM, programing and business was conducted smoothly at the station.

From the viewpoint of new business it was a good week—as can be attested from the spot buys noted below:

The Chicago highlights in the news included:

WNBQ conducted a **color tv seminar** for 40 members of **Foote, Cone & Belding** on April 15. The demonstrations of tv programing techniques and a tour of the station's facilities is part of a continuing training program conducted by FC&B.

Real, old fashioned, **live** radio in action was the theme of **WMAQ's** open house. Master of ceremonies, vocalist, musicians, guest interviewers and sports reporters were on stage before a studio audience, celebrating the **37th anniversary of Station WMAQ** and the first anniversary of the Chan Show.

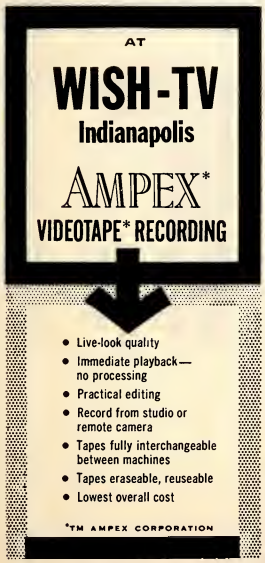
WGN's Research division completed a survey showing the extent of **children's influence on family buying habits.** Generally, the study reveals that the tricycle set is highly responsive to advertising on tv programs for children and about 85% of them almost always recognize the advertised product in the stores.

The Pet Milk Company, Station WSM Nashville and the Grand Ole Opry, and the Keystone Broadcasting System, are conducting a nationwide contest to discover a new western music star. Each of the KBS stations are

holding individual contests, sending tapes of their local winners to a panel of Grand Ole Opry star judges. **Gardner Advertising Company,** St. Louis, Pet Milk's agency, has built the complete merchandising package being used to promote the contest.

In spite of the current domestic slump, **international advertising for this year is quite healthy among consumer goods manufacturers,** according to Joseph W. Biety, foreign advertising manager, Parker Pen Company. In a speech before the Midwest International Advertising Association in Chicago, Biety reported that some 30 leading companies are most optimistic for 1958 and plan to spend more advertising dollars than in 1957.

The Station Representatives Association, in a closed meeting at the Ambassador East elected these new officers for 1958: President, **Jack Davis,** Blair-TV; V.P., **Roger O'Sullivan,** Avery-Knodel; treasurer, Bill Condon, the Katz Agency; secretary, Tom Taylor, Peters-Griffin-Woodward.



New spot tv business out of Chicago:

• **Hamm's Beer,** through Campbell-Mithun, in a concentrated effort to open the North West as a major marketing area, is going into a nighttime announcement campaign in Seattle.

• **Toni Company,** for new products Self and Adorn, through North Advertising, opens in 60 markets with nighttime announcements.

• **Procter & Gamble,** for Jiff Peanut Butter, through Leo Burnett, opens up 35 new markets along the Atlantic Seaboard using nighttime minutes and 20-seconds aimed at the family audience.

• **Marlboro,** via Leo Burnett, is reported ready to open a big spot campaign using nighttime 20-seconds in the top 15 markets, supplementing recent half-hour spot buys in those same markets.

And via a newcomer to Chicago's ad scene, Executive Advertising, Inc., these campaigns: **Lanolin Plus** with minute saturations in four major markets; **McDonald's Drive Ins,** entering the national picture, starting in the Chicago market with minute tv saturation; **Quaker Industries,** Kenosha, Wisconsin, going into the ten top markets with day and night minutes; **Suzy of Paris Lingerie,** saturation tv minutes in key markets.

Kudos to: Erwin Wasey, Ruthruaff & Ryan, for keeping the annual $2 million biller, Lanolin Plus in Chicago; and to Earle Ludgin & Company for bringing *This Week* magazine here from Madison Avenue.

Other agency appointments:
Askania Regulator Company, Chicago, to O'Grady-Anderson-Gray, Brook Hill Farms, Inc., Chicago, to Edward H. Weiss & Co.; **Chicago, Rock Island and Pacific Railroad** to Aubrey, Finlay, Marley & Hodgson; **Red Jacket Mfg. Company,** Davenport, Iowa, to Russell T. Gray, Inc.; **Carl Buddig & Company,** Chicago meatpackers, to H. W. Kastor & Sons; **Stevens Candy Kitchens, Inc.,** to Reach, McClinton & Company.

Appointment of **Alexander G. Field, Jr.,** new program manager for WGN-TV has been announced. Field, who will continue in his special broadcast services capacity at the station succeeds Edward J. Roth, Jr., who resigned to devote full time to the creative programing field.

TV's **"Bowling Queens"** show, the only tv program in the country featuring star women bowlers will be available to stations all over America starting with the new bowling season. Filming of the show will be done in Chicago, and turned out as a 26-week series. The show, which has been seen only in Chicago so far, was sponsored by Universal Bowling and Golf.

NETWORKS

Mutual's new president, Armand Hammer will make his debut before the trade press at a luncheon next Monday (21).

The purpose: To disclose a "timely national-plus-local-level point-of-purchase plan Mutual now has under way."

Tv network sales:

• **NBC: Kemper Insurance Co.** buys into *News* on Wednesdays, and participations on the *Jack Paar Show* . . . **American Tobacco** renewed its sponsorship of *Tales of Wells Fargo,* for the 1958-59 season . . . **Phillips-Van Heusen** bought one-half sponsorship of three *Suspicion* programs (to air 26 May, 2 June and 9 June).

• **ABC: General Foods,** for Jell-O, signed for additional segments on *Do you Trust Your Wife.*

Radio network sales: The **Scholl Mfg. Co.,** for **Zino-pads,** will sponsor two segments on ABN's *Breakfast Club.*

Network Notes: John Guedel, producer, and **Art Linkletter,** star, signed long-term agreements with NBC for continuation of *People Are Funny* . . . Congrats to **Chet Huntley** and **Welles Hangen** of *NBC News* for couping honors in the annual Overseas Press Club awards.

Network names: Carroll Hansen, appointed program coordinator for CBS-owned radio stations . . . **John White,** named director of national sales for ABC radio.

REPS

Dodge, and its agency, Grant Advertising, have copped top honors in John Blair's second nationwide Spot Radio Commercial Survey.

SRDS* proves it

Sponsor	63.0
Broadcasting	57.3
Television Age	42.7
Television	35.8

Released May, 1957

ONE

need one survey for proof positive that the advertiser and agency category than any other delivers more of them for less money than any well. If you want to reach the teams that buy in the field. It's as simple as one and

* *The question asked was—"What magazine do you read with fair regularity?"*

* *The question asked was—"What magazines do you read every isue—every other issue—less frequently?"*

In both cases every respondent was validated as a decision-maker in the broadcast field.

xamine any recent independent
SPONSOR is read by more decision makers in both
ditorial publication in the broadcast field. It
ublication in the general advertising field as
he time SPONSOR is the basic book
ne make

TWO

WRCV* proves it

Sponsor	73.4
Broadcasting	66.6
Television Age	59.9
Television	55.5

Released Oct., 1957

Before you finalize your budgets get to know the complete story of trade papers and what they can do for you. We've prepared a 50 page color slide presentation outlining how to get the maximum out of every dollar spent. It's a "must viewing" for every station manager who's shooting for more national spot dollars. We'll be happy to show it to you at your convenience.

SPONSOR sells the TEAM that buys the TIME

SPONSOR

An army of extra sensitive ears works at SPONSOR to keep you in front of the industry and the industry in front of you.

SPONSOR is the listening post of thousands of successful executives all over America because its very publishing concept (of news in brief and observations in depth) has made it the most widely read, widely quoted and the best respected publication in the entire broadcast field.

That's why men who plan their future read SPONSOR — at home. You should, too. Give it your unhurried time and it will give you so much more in return. One idea will pay you back a thousand fold.

Now — for less than a penny a day — just $3.00 a year — you can have 52 issues of SPONSOR delivered to your home. Try it on this money back guarantee.

Only gift subscriptions for advertisers or agencies are eligible.

SPONSOR
40 East 49 St., New York 17, N. Y.
I'll take a year's subscription of SPONSOR. You guarantee full refund any time I'm not satisfied.
NAME _____
FIRM _____
ADDRESS _____
☐ Bill me ☐ Bill firm

Winning commercials were selected by more than 2,000 broadcasting and advertising executives.

The next five winners: (2) **Beechnut Gum** (Y&R); (3) **Chesterfield** (McCann-Erickson; (4) **Camel** (Wm. Esty); (5) **Pepperidge Farms** (Ogilvy, Benson & Mather); and (6) **Budweiser** (D'Arcy). (See news pictures, p. 60.)

Presentations: A unique presentation, utilizing a tape recording, is being shown to agency and advertiser groups by Peters, Griffin, Woodward.

The 20-minute presentation focuses attention on radio's ability to (1) sell product ideas and (2) implant mental pictures of a product in the mind's eye.

Blair v.p. John W. Davis this week was elected Chicago president of the Station Reps Association.

Other officers elected were: **Roger O'Sullivan,** radio sales manager of Avery-Knodel, vice president; Katz account executive **William Condon,** treasurer; and Peters, Griffin, Woodward account exec **Thomas A. Taylor,** secretary.

Rep appointment this week: John Blair, for **KTLN,** Denver . . . **Maynard Moore,** named New England sales rep, Pilot Radio . . . **Jack Masla,** for **KRKD,** Los Angeles.

Added personnel: L. Edward Tilden, Jr., to McGavren-Quinn as sales rep . . . **Joseph M. Friedman,** to the sales staff of H-R Television . . . **Robert H. Biernacki,** to Radio TV Representatives, as junior sales executive . . . **Richard S. Abell,** Headley-Reed sales staff in L.A.

FILM

In a unique deal with TV Stations Inc., TPA this week made its first sales of Jeff's Collie (first offnetwork run of Lassie) to 30 small market stations.

Deal was made through TV Stations, which reps the 30 stations, and represents a total of $100,000 for 39 weeks. Starting date is 1 September.

The sale is an outgrowth of TPA's new programing-in-depth plan, which has been sold to date to 50 stations.

Plan enables stations to buy film series for advance scheduling. Stations can buy from one to five programs at a time with viewing dates ranging over a period of a year.

Some other programs available: *New York Confidential, Tugboat Annie, Charlie Chan.*

Few other sales were recorded this week. However, Screen Gems' *Triple Crown* features were sold to several stations, bringing the total markets sold to 70.

Promotion: WKRC-TV director Howard Bruns' resemblance to Mike Hammer led to a rousing promotional sendoff for the MCA Series in Cincinnati.

Station ran a *Who is Mike Hammer?* contest, with hourly spot announcements on Bruns' (mystery man) whereabouts as Mike Hammer (trench coat, porkpie hat, et. al.).

Several local entrepeneurs tied in with the promotion. Cincinnati sponsor is Wiedemann Brewing.

On the personal appearance circuit: Phyllis Kirk just completed a personal appearance stint in New York City on behalf of the *Thin Man* . . . **Jeff Richards** is currently in New York heralding the start of his new series, *Jefferson Drum.*

Convention notes: NTA will build its NAB presentation on a California Gold Rush theme.

Displays will all feature a western-frontier motif.

Rating data: Top-rated show in Puerto Rico is Jungle Jim, a series using re-runs for months. BRI TV index gives it a 52.9 March rating . . . *Roy Rogers* and *Gene Autrey* features, in anywhere from first to seventh runs, are still going strong. They appear in ARB top-ten in several markets.

Bette Davis recently made an impressive showing in Chicago. Ten of her Warner features on WGN-TV massed a cumulative average rating of 14.9, nearly twice that of the nearest competitor.

New Division: A new sales force to handle everything but Warner film has been set up by AAP.
Name: Gold Mine Division.
Just released: Eighteen recent RKO films were released this week for tv.

RKO TV will handle the *Showcase Package.*

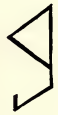
as basic as the alphabet

EGYPTIAN

Peering back thraugh the mists of time, many scholars believe that our letter B started as the Egyptian pic-ture-sign far courtyard or hause.

PHOENICIAN

Samewhat later, the Semitic inventors of the alphabet adapted the hause-sign and let it stand far the first saund af *beth* (hause).



GREEK

In the early Greek writing (*baustrephedan* or ox-turn-ing), alternate lines read from right to left, then left to right. The result was a mirror-image letter, *beta*.

ROMAN

Liking the archaic Greek let-ter, the Ramans carved it in stone in the rounded form we knaw and use taday.

B

Historical data by
Dr. Donald J. Lloyd, Wayne State University

The basic letters for successful radio advertising in Detroit and southeastern Michigan are WWJ. This is Detroit's *original* radio station—the friendly voice that has entertained and informed most of today's adult Detroiters since their childhood—the welcome voice that holds a unique place in the hearts and loyalties of its listeners.

Start your radio campaign here—with the WWJ Melody Parade, WWJ News, with popular personalities like Hugh Roberts, Faye Elizabeth, Jim Wood, Bob Maxwell, and Jim DeLand. It's the *basic* thing to do!

AM and FM

WWJ RADIO

WORLD'S FIRST RADIO STATION

Owned and operated by **The Detroit News**

NBC Affiliate

National Representatives: Peters, Griffin, Woodward, Inc.

Best radio buy to reach mast Michigan consumers.

Seventy per cent of Michigan's population commanding 75 per cent of the state's buying pawer lives within WWJ's daytime pri-mary coverage area.

Kudos: Three Chris awards of the Film Council of Greater Columbus went to Transfilm for films made for (1) ANPA, Bureau of Advertising; (2) Standard Oil, and (3) Fortune.

Strictly personnel: Two account executives have been named to newly-created central division of ABC Film: **Frank D. Benson,** south, and **Floyd Blankenship,** midwest. **James Fonda,** to Screen Gems, as producer . . . **Charles E. Denney,** named v.p. and assistant to the president, TPA . . . **Judd L. Pollack,** appointed executive producer in charge of MPO's new west coast operation . . . **R. Gould Morrison,** to the international staff of Guild Films . . . **Robert T. Donnelly,** named account executive, in the Chicago office of CBS TV Film . . . **Bob Olds,** appointed creative director, Alexander Film . . . **Jack Bower,** to MGM-TV as eastern sales and service rep for commercial and industrial film.

ASSOCIATIONS

NAB's annual convention in L.A. 27 April-1 May includes 17 sessions for radio-tv management, at which some 30 speakers and 50 panel members will discuss more than 40 different topics.

Sessions will be held at the Biltmore and Statler Hotels.

Speakers will include: **Frank Stanton,** president, CBS, Inc.; **John C. Doerfer,** chairman, FCC and **Marion Harper, Jr.,** president, McCann-Erickson.

New RTES officers: Donald McGannon, president, Westinghouse Broadcasting Co., succeeds John Daly as president.

V.p.'s nominated were: Geraldine Zorbaugh, v.p. and general attorney, CBS Radio; **Don Durgin,** v.p. and tv network sales manager, NBC, and **Frank Pelligrin,** v.p. and secretary, H-R Reps.

Convention time: The 4th District AFA Convention will hold its meetings in Tampa 24-26 April.

Among those who will participate in a media and tv clinic are: R. J. Alander, Adam Young, Howard Abrahams of TvB and Gordon Buck of Chicago's FCB.

Other Association Meetings: 4A's annual meeting takes place 24-26 April in White Sulphur Springs, W. Va. . . . The spring meeting of **Missouri Broadcasters Assn.** at the U. of Missouri commences 30 April . . . **American Women in Radio and Television** holds its convention in San Francisco, 24-27 April . . . **A.N.A.** cancelled its spring national meeting this year — resulting from an expanded workshop program.

TV STATIONS

The Association of Maximum Telecasters will probably adopt a symbol of its own for exhibition on the air by the membership.

The decision on this will be made at a AMFT meeting during the NAB convention in L.A.

All in a day's work: First day of second quarter brought seven new sponsors into the **WRCA-TV** (New York) fold.

New advertisers include **Dan River Mills, P&G, Democrats for Grogan, American Tobacco, Colgate-Palmolive, Standard Brands and Ruppert Brewery.**

A live children's participation series has been created by **WCAU-TV** for a Philadelphia margarine maker.

Table King Margarine is sponsor of the Saturday afternoon show, **Jack Valentine's T-K Ranch.** Commercials will be integrated into the show's format.

Product promotions:

Buy A Car Week promotion over KSTP and KSTP-TV hypoed a sudden sales spurt in Minneapolis-St. Paul.

Auto sales were up 83% the first week of the promotion; week following they soared to 102% above the norm.

• Four 60-second spots daily were highlights of **WHTN-TV** (Huntington, W. Va.) *National TV Servicemen's Week.* Spots were devoted to the Electronic Technicians Association in the West Virginia area.

More on baseball: G&D Wines and Vermouth will bring National League-less New York 77 of the Philadelphia Phillies' games over WOR-TV.

Call letter change: WATV, WAAT and **WAAT-FM,** in the Newark-New York area, will be **WNTA-TV, WNTA** and **WNTA-FM.**

Affiliations: WKXP-TV, Lexington, has joined CBS-TV as an interconnected affiliate . . . **WFAA-TV,** Dallas, has renewed its affiliation with ABC-TV.

Station sales: A group of Illinois businessmen have bought controlling interest in **WTVP,** Decatur, pending FCC approval.

Heading the group is Chicago ad exec George A. Bolas.

New studios: WHTN-TV, Huntington, W. Va. this week starts broadcasting from new studios in Charleston.

Several programs will be aired from Charleston daily.

New on the job: Keith C. Strange, named assistant promotion and p.r. manager, **WFBM** and **WFBM-TV,** Indianapolis . . . **Robert E. Clark,** appointed sales service manager, and **Beth Talsma** and **John Cofoid** named to the promotion department, all at **WOW-TV,** Omaha . . . **Terry H. Lee,** to **WVUE,** Wilmington-Philadelphia, as managing director . . . **Ernie Byrne,** named executive pro-

ducer, and **Charles D. Miller,** production manager, both at **KMOX-TV,** St. Louis.

Alexander W. Dannenbaum, sales v-p, and **Wilmer C. Swartley,** Boston vp., have been named to the Westinghouse Broadcasting Co. board of directors.

RADIO STATIONS

The Hartford, Conn. Advertising Club distributed awards for live programing this week.

Top honors in both radio and tv categories were carried off by NBC-owned stations in West Hartford.

The merit awards went to WNBC for *Central Connecticut on Parade* and WKNB radio for *Skyway Patrol.*

Anti-recession drives among radio stations the country over continue to take on momentum. Here're a few of the latest:

• **WIL,** St. Louis, is running a $5,000 listener contest on *Now is the time to buy because . . .*

Contest is supplemented by jingles and station breaks pushing the *up-beat* theme.

• **KWIZ,** Orange County, Cal., spots 15 announcements per day on the same theme, *recession deterrents.*

The station is also highlighting encouragement tunes, such as *Happy Days are Here Again, Bye Bye Blues, Easy Street.*

• **WKAP,** Allentown, Pa., has been running a four-month campaign against recession talk incorporated into their daily programing.

Latest move is editorials, broadcast daily, urging listeners to buy.

Campaigns:

• RAB this week released promotion kits to member stations in preparation for National Radio Month, in May.

Kit includes all sorts of stunt suggestions toward this purpose: draw attention to radio by creating the *biggest noise your town's ever heard.*

• A unique summer campaign is in the works at WCAU, Philadelphia, aimed at keeping its audience intact during vacation months.

With its potential audience encompassing summer resorts from the Poconos to the New Jersey shore, **WCAU** plans:

(1) Listening posts — roadside stands, gas stations, motels, beach concessions, etc.—where listeners can hear news, weather and road conditions at any time.

(2) A resort map of **WCAU** territory.

(3) Tie-ins with auto clubs and state police on vacation safety campaigns.

(4) Programs originating from resorts and summer theaters in the area.

The bingo game, which WMUR-TV, Manchester, N. H., now telecasts five hours a week, has gained a number of national advertisers.

They include Chunky Chocolates, Pepsi-Cola, Woolworth's, Oakite and Lestoil.

In FM: The recent activity in the FM market is reflected in ten new spot accounts acquired by **KGLA-FM,** Los Angeles, including two nationals (Diner's Club, Columbia LP Record Club) and eight local advertisers.

Anniversaries: Rev. R. R. Brown this week celebrates his 35th year in radio as minister of World Radio Congregation, over **WOW,** Omaha.

Rev. Brown hasn't missed a broadcast since he went on the air in 1923.

In the public service:

• Frank Pepper, news editor of **WTAL,** Tallahassee, received a Florida State Highway Patrol award for his promotion of safety in his daily news broadcasts.

• Eighth annual Rotary Radio Auction over **WHOP,** Hopkinsville, Ky., brought in almost $14,000 for the Rotary Student Loan Fund.

Auction was broadcast three hours nightly, for six nights.

Station buy: A group of Los Angeles radio broadcasters have bought **KEAP,** Fresno, from B. L. Golden, for $150,000.

Headed by Herb Edelman, the group includes Howard Tullis, ad agency head, Mortimer Hall and Mort Sidley, both of KLAC, Los Angeles.

In new posts: Clyde R. Spitzner, to **WFIL,** as radio sales and programs director . . . **Charles Crawford,** named national contact and sales development manager, **WTOP,** Washington . . . **Ray Nelson,** appointed president of Bremer Broadcasting Corp., recently acquired by NTA (**WNTA** and **WNTA-FM,** formerly **WAAT** and **WAAT-FM,** Newark).

Daniel J. Hereford, to **WIL,** St. Louis, as account executive . . . **Allene Biggs,** also to **WIL,** as administrative assistant . . . **Keith Pettack,** to **WRIT,** Milwaukee, as announcer . . . **Clay Braun,** to **KDAY,** Los Angeles, as account executive . . . **Dick Provensen,** promoted to program director, **KGFJ,** Los Angeles.

Two promotions were announced this week by Jefferson Standard Broadcasting Co.: **Virgil Evans,** to managing director, **WBT,** Charlotte, and **Paul B. Marion,** former national sales manager, named **WBT's** sales manager.

More names in the news: Ken Hildebrandt has resigned as general manager of **KMYR,** Denver . . . **Walter H. Stamper, WAPO** (Chattanooga), commercial manager, elected president of the Chattanooga Sales Executives Club . . . **Sam J. Slate, WCBS,** New York, general manager, is honorary chairman representing the radio-television industry of National Sunday School Week.

CANADA

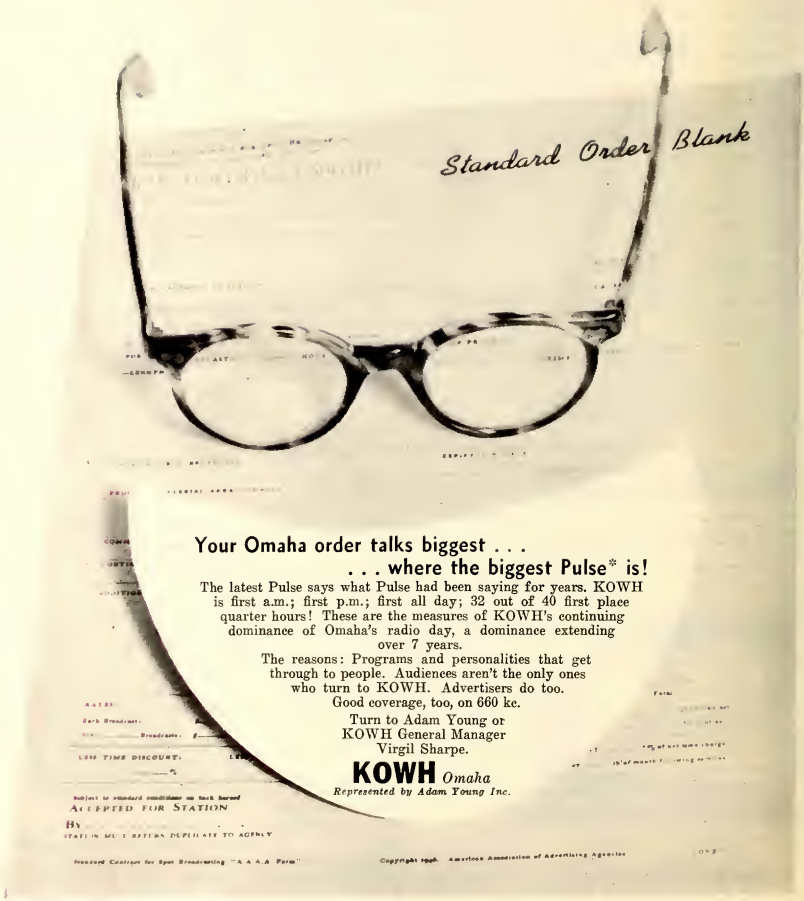
Radio listening habits in Montreal are the subject of an extensive survey just completed by CJMS.

The one-question survey of 15,000 radio owners will be analyzed and findings published for the industry.

The question: What is the one thing you want, but are not getting from your present radio stations?

New marketing manager: Robert J. Emens, former U. S. regional sales manager, has been named marketing manager of S. C. Johnson & Son, Canada.

Other new Canadian appointments: M. J. Mooney, named senior account executive, F. H. Hayhurst Co., Toronto . . . **Jean Baulu,** appointed announcer and **Bob Grierson,** to the sales staff, at CJMS, Montreal . . . **J. Douglas Nixon,** to CBC's Toronto staff as assistant director of radio network planning (English).


Standard Order Blank
Your Omaha order talks biggest . . .
. . . where the biggest Pulse* is!
The latest Pulse says what Pulse had been saying for years. KOWH is first a.m.; first p.m.; first all day; 32 out of 40 first place quarter hours! These are the measures of KOWH's continuing dominance of Omaha's radio day, a dominance extending over 7 years.
The reasons: Programs and personalities that get through to people. Audiences aren't the only ones who turn to KOWH. Advertisers do too.
Good coverage, too, on 660 kc.
Turn to Adam Young or KOWH General Manager Virgil Sharpe.
KOWH Omaha
Represented by Adam Young Inc.

WASHINGTON WEEK

19 APRIL 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

The FCC this week moved to break down the status of exclusive occupancy of stations on 12 of the existing 24 clear channels.

The stations involved in a proposal to add additional unlimited-time stations to these 12 channels are all located in the east and middlewest.

They comprise: WRCA, WABC and WCBS, New York; WMAQ, WGN, WLS and WBBM, Chicago; KDKA, Pittsburgh; KYW and WCAU, Philadelphia; WHAM, Rochester and KMOX, St. Louis.

How the channels will be assigned: five additional major Class I stations in **specified western states,** while the other seven would be assigned to additional Class II stations where needed to **provide primary service.**

Everybody involved in the proposed upsetting of the clear channel applecart has until **15 July to file protests, opinions and whatnot.**

What the FCC has in mind for the other 12 clear channels: Possibly raise their power to as high as 750,000 watts.

Significance of all this to advertisers: No change in primary coverage for the "de-exclusivized" channels and extension of the primary coverage areas for stations subject to the huge power boost.

While the House Legislative Oversight subcommittee mulls the matter of getting back on the FCC track, a new bill affecting FCC procedure has hit the House hopper.

This bill, introduced by Rep. Henry S. Reuss (D., Wis.), "to restore confidence" would:

- Set up broad areas of equality between competing applicants for a radio frequency or tv channel, with all bidding against each other and the FCC making the award to the applicant with the strongest case.
- Give first preference to applicants with **local connections** and **having no other interests in mass communications.** Second preference to local people **with interests** in mass communications.
- Set up a code of ethics for the FCC, raises salaries from $20,000 to $22,000 and double the term of service from seven to 14 years.

Storer and Westinghouse both debated the advantages of local ownership in testimony before the FCC on the Barrows network study report.

Storer executive v.p. Lee B. Wailes said if the FCC would see to it that AT&T charges are more reasonable **a fourth live network would be possible.**

Even more to the point, Wailes argued, the commission should permit privately owned and operated intercity relay systems—providing such networks could own seven VHF stations instead of the present limit of five.

Westinghouse stations president Donald H. Gannon, who like Wailes, cited the **public benefits of programing know-how deriving from group ownership,** made these two points:

1. Westinghouse was not happy with the networks for refusing to permit stations to record network programs with videotape for delayed use.
2. Such delays would eliminate conflicts with the station's own programing.

Wailes had this to say in answer to queries about **Storer's buying and selling of stations:**

The sole purpose was to **move the company into larger markets,** as an alternative to growth in view of the limitation of station ownership.

A round-up of trade talks, trends and tips for admen

SPONSOR HEARS

19 APRIL 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

Lever Bros., which has upped its ad budget substantially for the next fiscal year in support of a lot of new products, is also **setting a new profit-margin target.**

The desired goal: **4%, or practically double the previous mark.**

Madison Avenue legalities are keeping a watchful eye on the lottery games flooding tv (even NBC TV has one on the boards).

Two likely sources of trouble: **Postal authorities and states that have anti-lottery measures** on the books.

Kraft is contemplating reviving the title of one of radio's most esteemed programs—the Kraft Music Hall—this fall.

Paul Whiteman was its original star, and **Bing Crosby** presided over the Hall for about a decade.

Most of the **top-ranking film commercial producers now agree on this: The system of having them bid for a job has become pretty well outdated.**

Those favoring shelving of the system argue that today's estimates **show hardly any difference in prices** among the five or six leaders.

A heavy user of tv appears to have incurred frowns from department stores by offering a bra free with every girdle purchased.

The stores' gripe: The customer almost **automatically is in the market for a new bra after she's disposed of the girdle problem.**

If S. C. Johnson pulls out of the Steve Allen show or reduces its stake to a half-hour on alternate weeks, it will be because it's plagued by a problem common to quite a few tv advertisers: **too many brands thrown together.**

Should Johnson quit Allen altogether, it will **team up on an alternate basis with two other nighttime network half-hour shows.**

Major agencies still have to make a lot of headway in getting cooperation between print copy and tv storyboard art directors.

A recent incident points up this antagonism: An art director **junked a $1,000 set** made for a magazine ad before the agency's tv commercial people found it would come in handy for them, too.

Ex-NBC pages—now scattered all over the business—are most **amused by this recollection:**

Having to memorize the faces of NBC v.p.'s in the framed photos hung on the walls of the locker room. The constant trouble was that **no sooner had one set been committed to memory than a new one was substituted.**

AT

WBZ-TV

Boston

AMPEX* VIDEOTAPE* RECORDING

- Live-look quality
- Immediate playback—no processing
- Practical editing
- Record from studio or remote camera
- Tapes fully interchangeable between machines
- Tapes eraseable, reuseable
- Lowest overall cost

*TM AMPEX CORPORATION

WESTINGHOUSE GOES 100% AMPEX

Installs Ampex* Videotape* Recorders in every station

AT

KYW-TV

Cleveland

AMPEX* VIDEOTAPE* RECORDING

- Live-look quality
- Immediate playback—no processing
- Practical editing
- Record from studio or remote camera
- Tapes fully interchangeable between machines
- Tapes eraseable, reuseable
- Lowest overall cost

*TM AMPEX CORPORATION

AT

KPIX

San Francisco

AMPEX* VIDEOTAPE* RECORDING

- Live-look quality
- Immediate playback—no processing
- Practical editing
- Record from studio or remote camera
- Tapes fully interchangeable between machines
- Tapes eraseable, reuseable
- Lowest overall cost

*TM AMPEX CORPORATION

AT

KDKA-TV

Pittsburgh

AMPEX* VIDEOTAPE* RECORDING

- Live-look quality
- Immediate playback—no processing
- Practical editing
- Record from studio or remote camera
- Tapes fully interchangeable between machines
- Tapes eraseable, reuseable
- Lowest overall cost

*TM AMPEX CORPORATION

AT

WJZ-TV

Baltimore

AMPEX* VIDEOTAPE* RECORDING

- Live-look quality
- Immediate playback—no processing
- Practical editing
- Record from studio or remote camera
- Tapes fully interchangeable between machines
- Tapes eraseable, reuseable
- Lowest overall cost

*TM AMPEX CORPORATION

COST-TRIMMING
(*Cont'd from page 34*)

they continue to be important factors in client choice of agencies."

The overwhelming majority of agency heads are today as concerned with maintaining the level of service offered to clients as they are with cost-trimming. As a top 4A's executive told SPONSOR: "In a year like this when there's more account restiveness, few agencies feel they can afford to cut back their staffs except for the historic reason of specific account losses. But this is a bad time to tamper with the structure of a successfully operated agency."

There are historic precedents for the type of sweeping salary cut that K&E instituted this month. Y&R did it twice in the thirties and each time managed restitution by year-end. The philosophy behind it is that it is better to keep a full staff at lower salaries than lose hard to replace personnel.

Views about the effectiveness of such a sweeping salary-slashing move are very mixed. A top-level K&E executive told SPONSOR he felt the move had been "statesmanlike and farsighted. We need the personnel to continue servicing our clients at peak efficiency, but costs had to be trimmed. Everyone in the agency understands this, and chances are good that an early restitution will be possible."

Outside K&E, agency management took dim views of the move, considered it a "far too public announcement of despair," according to the president of one of the top 30 agencies.

The billings ratio

While ratio of personnel to billings varies widely, agencies with the lowest, most profitable ratio of people to billing would actually be hardest hit by long-term set-backs in billings. "We've always tried to operate on the basis of having a few unusually talented people working in our shop rather than many pedestrians," says Guild, Bascom & Bonfigli's v.p. and general manager Gil Burton. "This theory has worked up to now, but it wouldn't give room for staff reduction. Salaries and bonuses represent about two-thirds of our gross income. Today we bill at a rate of $10 million a year with only eight accounts and it's been the rule rather than the exception for us to double our billing and personnel year after year."

Two symptoms point up that agency management is more concerned with operating costs this year than at any time since the 1949 business setback:

Management consultants and cost-accounting firms such as agency specialist Ira Rubel of Chicago are doing a carnival business. "The number of agencies asking for our services has stepped up considerably over the past two years," says Norman Fowler, Ira Rubel partner currently working on a cost-accounting project at McCann-Erickson. "But we tend to advise against cost-accounting by media because it could prejudice agency recommendations."

(Ira Rubel told SPONSOR of stepped-up inquiries by management of multi-million agencies during the past two or three months: "Concern over costs is at a peak. In the past two months, I've actually been responsible for the firing of some 500 agency people.")

• Executive employment agencies have seen a new pattern of job-switching develop during the last six to eight months. Walter Lowen, Maude Lennox and other personnel specialists active in ad agencies sum it up with this recent example:

"One agency with two tv copywriters (one earning $20,000, the other $12,000) felt some loss in billings recently without losing any account. The agency fired the $20,000-a-year man, raised the $12,000-year man by $500 and a few weeks later hired a $9,500 tv copywriter because the work required two men. The only trouble is, when you're paying $10,000, you're not getting $20,000-value. Agencies should watch out for false economies at this time."

Says Maude Lennox manager of tv-radio personnel, Joan Sinclair: "Major agencies which had casting directors earning $12,000 are now letting the producers do their own casting and just keep on a gal at $90 to $115 a week for SAG reuse payment bookkeeping."

The tv directors of two agencies where such streamlining was put into effect in the past three months view the results with mixed feelings. According to them, it takes up high-priced producers' time and takes each producer longer than it took the experienced casting director. Conclusion: A doubtful saving at best.

In the Syracuse Market

WSYR-TV Covers 70,000 More TV Homes Than Its Major Competitor

This striking margin of coverage superiority, delivered by WSYR-TV *alone*, makes this station far and away the most effective and economical buy in a market where buying power exceeds $2½ billion annually.

... and That's Before Counting the Big Bonus...WSYE-TV, Elmira N. Y.

When you buy WSYR-TV, you also get its power-packed satellite, WSYE-TV, delivering big plus coverage of the Elmira-Corning area—*a complete additional market at no additional cost!*

... and, incidentally, if ratings fascinate you, read the current ARB report for Syracuse, showing WSYR-TV's clear margin of superiority from sign-on to sign-off.

Get the Full Story from HARRINGTON, RIGHTER & PARSONS

WSYR • TV

NBC

Channel 3 • **SYRACUSE, N. Y.** • *100 KW*

Plus WSYE-TV channel 18 ELMIRA, N.Y.

YOU MIGHT WATER SKI 400 MILES— BUT . . .*

YOU NEED WKZO RADIO TO COME OUT ON TOP IN KALAMAZOO-GRAND RAPIDS AND GREATER WESTERN MICHIGAN!

6-COUNTY PULSE REPORT KALAMAZOO-BATTLE CREEK AREA—MARCH, 1957 SHARE OF AUDIENCE—MONDAY-FRIDAY			
	WKZO	Station "B"	Station "C"
6 A.M.-12 NOON	35	20	9
12 NOON-6 P.M.	30	21	10
6 P.M.-12 MIDNIGHT	29	21	10

Here's how to set sales records in Kalamazoo-Grand Rapids and Greater Western Michigan! Reach and hold the biggest share of the radio audience with WKZO. Pulse figures at the left prove that WKZO delivers it—morning, afternoon and night!

Many of the most impressive ratings are for WKZO local shows—with several giving up to 41% Share of Audience—or over twice the share of the nearest competition!

Want more facts? Ask your Avery-Knodel man!

AM—TV—FM

The Felzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD RADIO — PEORIA, ILLINOIS

WKZO

CBS Radio for Kalamazoo-Battle Creek and Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

**Lyle Lee, Galatia, Illinois, set this record in 1955.*

JACKSONVILLE'S FAVORITE COWBOYS . . .

"Jaxie" says there's a chuck wagon load of results waitin' for you, pardner, when you corral this top western talent in Jacksonville's $1½ billion market.

"Six Gun Saturday" is a rootin', shootin', laugh-filled 2½ hours of entertainment for the youngsters from six to sixty. They'll enjoy—

Sunrise Ranch starring Gene Autry—7:30-8:30 AM
Cartoon Corral with Tommy Tucker—8:30-9:00 AM
Prairie Playhouse starring Roy Rogers—9:00-10:00 AM

"Jaxie" suggests you stake your claim early for one *minute availabilities*. Call Ralph Nimmons in Jacksonville at ELgin 6-3381 or your nearest P.G.W. "Colonel".

Represented by Peters, Griffin, Woodward, Inc.

NBC-ABC

WFGA-TV Channel 12
Jacksonville, Florida
FLORIDA'S COLORFUL STATION

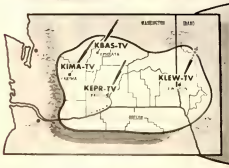
Everyone Scored but you, Smidley!

Yup—everybody on the team. But what in blazes happened to time-buying? They were all counting on you to grab this KIMA-TV combination. They were banking on this big, exclusive TV buy—this billion-dollar bonanza. But you just flat booted one of the nation's top 75 markets. Why, I'll never know. But they won't let you forget it, Smid. Believe me, they won't.

Quite a market . . .

Population 563,875
Automotive soles.....$116,239,000

Source 1957 "Survey of Buying Power"



KIMA-TV
YAKIMA, WASHINGTON
with its satellites
KEPR—TV, Pasco, Wash.
KLEW—TV, Lewiston, Idaho
and KBAS—TV
Ephrata, Moses Lake, Wash.

CASCADE
BROADCASTING COMPANY

NATIONAL REP: WEED TELEVISION

PACIFIC NORTHWEST: MOORE & ASSOCIATES

BELL & HOWELL

(*Cont'd from page* 45)

the exclusive features of B&H products. Besides the Auto Load these include new models of both the electric eye cameras and the "Sun Dial" cameras, with manually operated lens.

This is B&H's second sortie into tv in the past few months. Following an eight-year hiatus, the company returned to tv last fall with an eight-week schedule in 12 markets to introduce its then new 8mm electric eye camera. The tv campaign was budgeted at about $150,000. It began, but did not run to completion. Trade sources reported that the decision to cut back was based on "budget considerations."

In last fall's campaign, about one-third of the budget was allocated to tv. This current effort will put more than half the budget into tv.

"We are using tv for the introduction of these products," says Carl Schreyer, "because this medium provides graphic demonstration of new and unusual products. A large audience can grasp the idea of a new product in a few seconds when it is demonstrated on tv," he points out.

Late spring and early summer are strong sales periods for camera makers since it's then people begin making firm vacation plans. "Because tv can reach millions of people in a relatively short time," Schreyer continues, "we are using it during our major selling season to reach everybody possible.

The campaign gets under way on 30 April, runs until 30 June. The schedule includes four shows, all on the NBC network. They are: *Restless Gun*, Mondays, on 105 stations; *Wagon Train*, Wednesdays on 156 stations; *Suspicion*, Mondays on 133 stations, and *NBC News*, Monday-Friday, on 73 stations.

Plans are to use one participation a week on each program, for a total time buy of 12 minutes. The new products will be featured in situations with filmed demonstrations of the products in use.

The news approach

"We are using a 'news' kind of approach in these commercials," reports Pierre Marshall, B&H advertising manager. "Movie making is a family affair, and so we want to show our new product to the whole family. We selected these programs because

they represent a cross-section of the broadest possible audience—anybody who might buy our equipment."

This reasoning was amplified by a spokesman for McCann-Erickson, B&H agency. "We based our choice of network tv, with its tremendous exposure, on recent studies that confirmed our suspicion that there are substantial markets for our products in almost all educational and income strata."

Wherever we can, the agency spokesman continued, "we are going for the male viewer, because in network tv at night you tend to get women anyway unless the program is something specifically for men, like sports. So we chose shows that might be considered more attractive to men.

Despite the foreshortening of last fall's tv campaign, it had an effect on this year's plans. "The success of the tv phase of that campaign, coupled with the need for fast, dramatic and comprehensive presentation of our new features, was behind our decision to expand the use of tv in this campaign," says ad manager Marshall.

A continuing program of research is carried on by both Bell & Howell and its agency. Here's how it's used to plan the commercials. Consumer attitude surveys reveal two common characteristics of a home movie shower. One is a sensitivity to audience attitudes, the other is a fear of boring the viewers. In most cases, the survey shows, the actual films are interesting to the audience, but the preliminaries, including threading the projector, can become tedious.

The commercials, then, will stress the fact that Auto Load, which requires less than a minute set-up time because it doesn't require threading.

Merchandising backing

Besides the network tv schedule, the company is planning ads in 10 cities in Sunday newspaper supplements, as well as regular newspaper insertions and a page in each of three photography magazines. Strong dealer merchandising, including counter cards and window displays, will add point-of-purchase emphasis to advertising.

Two contests are being run in conjunction with the campaign. One is for salesmen of the company's retail dealers, with prizewinners receiving shares of B&H stock. Another contest will be held for the company sales force.

USE THE STATION VIEWERS CHOOSE

WRAL-TV

The regional station with the regional personality

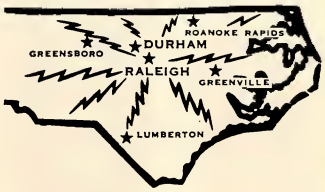
RALEIGH, NORTH CAROLINA

Dominant Share-of-Audience
Sign-on to Sign-off
(FEBRUARY ARB)

RALEIGH-DURHAM

And just look at the market WRAL-TV serves

From Greensboro to the coast, from Virginia to the South Carolina line —a total of more than 2 million population



Put your sales messages on the most seen screen —ask about current availabilities, market data

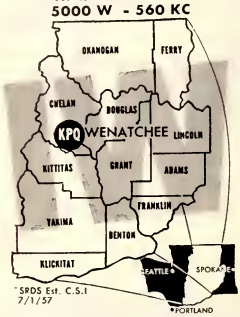
WRAL-TV

FULL POWER CHANNEL 5 NBC AND LOCAL COLOR

New Studios: Western Blvd. • Raleigh, North Carolina

REPRESENTED BY H-R, INC.

INLAND WASHINGTON
A 12-County, $743,538,000*
Market Covered by
KPQ WENATCHEE
5000 W - 560 KC



*SRDS Est. C.S.I 7/1/57

A Market Apart from Seattle and Spokane

FORJOE & CO., Nationally
ART MOORE & ASSOCIATES
Seattle and Portland
PAT O'HALLORAN, National Sales
NOrmandy 3-5121, Wenatchee

WSLS • TV
a subliminal ad
ROANOKE, VA.
we spend
WSLS • TV
most of our
ROANOKE, VA.
money for
WSLS • TV
local audience
ROANOKE, VA.
promotion
WSLS • TV
ROANOKE, VA.

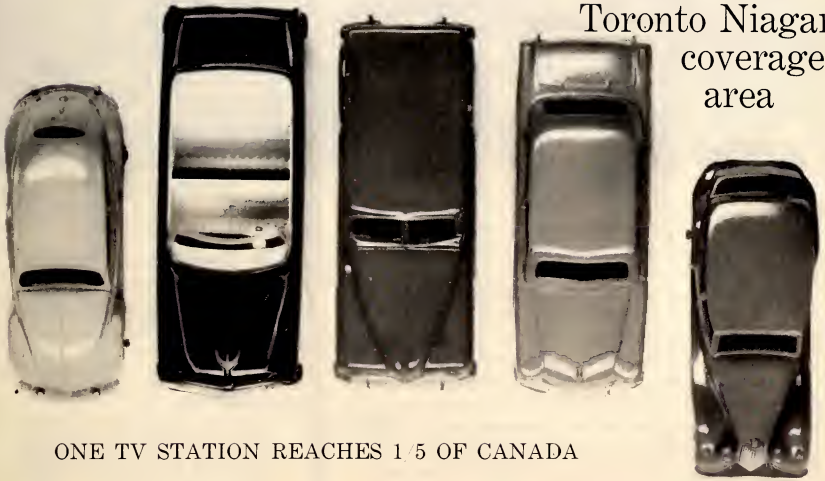
Tv and radio NEWSMAKERS

Gerald O. Kaye has been named president of Atlantic Television, Inc., the corporate owner of WATV, Newark, N. J., and also general manager of the tv station. He will be responsible for the station's programing schedule, which will be revised to include first-run feature motion pictures, half-hour shows, sporting and special events, educational programs and local community presentations. He will also be in charge of over-all policies and general direction. Prior to W. W. II Kaye set up and handled promotion and sale of the first 7,000 RCA Victor tv sets in New York. He also organized the New York dealers for the sale of RCA Victor tv receivers and developed their merchandising and advertising campaigns. Among his other past associations are Avco Corp., TV Guide, WNEW and the American Weekly.

John H. Eckstein has been appointed Director of Broadcast Accounts of the Wexton Company, New York, in charge of creative and administrative activities for the agency's 21 am, fm and tv station accounts. He will also act as broadcast media consultant to the company's other clients. Eckstein previously served as director of advertising and promotion for the American Broadcasting Company, where he pioneered promotional campaigns for the industry, particularly in the areas of station and audience promotion. Prior to this, he was a copywriter and production manager for National Screen Service Corp., after spending three years as head of his own company, Television Research Institute. He was also associated with Time Inc. for two and a half years.

Thomas J. Murray was named general manager of WKAZ RADIO in Charleston, West Virginia. it was announced 2 April by Lawrence H. Rogers, president and general manager of WKAZ and WSAZ-AM-TV, Huntington, W. Va. He previously served as assistant sales manager of WFBR, Baltimore, Maryland, and prior to that as a member of the sales department of the Charleston *Daily Mail*. Following W. W. II, he joined the local sales display department of the Baltimore *Sun* Papers. Murray is a graduate of Duke University and serves on the board of directors of the Advertising Club of Baltimore and the United Cerebral Palsey of Greater Baltimore. He is married and has a son.

1/5 of all Canadian Autos are registered in our Hamilton Toronto Niagara coverage area



ONE TV STATION REACHES 1 5 OF CANADA

"Within our huge coverage area there are 638,426 registered automobiles. This number represents 21.80% –over one-fifth of all registered automobiles in all of Canada this year. Another black and white fact proving CHCH-TV serves the richest market in Canada." Source: Sales Management Elliott-Haynes.

For further information call: Montreal: UN 6-9868, Toronto: EM 6-9236, Hamilton: JA 2-1101, Vancouver: TA 7461, New York City: PL 1-4848, Chicago: MI 2-6190, San Francisco: YU 6-6769

CHCH-TV
CHANNEL // CANADA

SPONSOR SPEAKS

Let's sell optimism

Radio and television stations everywhere are doing their bit to dispel recession thinking.

A cross-section of stations chiming in with encouraging and factual reports of better business conditions include WAKE, Atlanta; WFBR, Baltimore; KELO-TV, Sioux Falls; WANE, Ft. Wayne; KPHO, Phoenix; WLAC, Nashville; WYDE, Birmingham; WAVI, Dayton; WJTN, Jamestown.

Sponsor's concept of "Let's Sell Optimism" is nothing if not factual. We recommend that stations ferret out the bright spots in the communities they serve and pass them along to their listeners and viewers. You'll find that local merchants as well as your audience will love you for it.

The NAB Convention issue (26 April) will feature a "Let's Sell Optimism" theme. Back in 1949 and again in 1954 the anti-recession efforts of broadcast stations did much to chase the dark economic clouds away.

Recession fear or sound business

The Advertising Council took the bit in its teeth last week when it began work on a major anti-recession campaign to change consumer psychology as it had helped to do during the 1954 setback. (See Newsmaker of the Week page 4.)

The Ad Council's move underscores once again the importance of the advertising industry in America's economy. This is the year when agency management can rise to the challenge and accept its position of leadership.

The question today is: What has agency management done to counteract a recession psychology within its own rank as well as throughout the advertising industry?

While the profit squeeze has been a growing problem over the past two years, the danger now exists that some agency heads may use the recession fever as an excuse for wholesale cut-back, out of proportion with current billings. Such a cost-cutting stampede, weakening client services and the structure of an agency, would work against future interests of agency management. (For analysis of cost-cutting, see p. 33.)

SPONSOR congratulates Grey Advertising's president, Arthur Fatt, for his staff memorandum reassuring his personnel about the agency's future and outlining its growth pattern. This type of forward thinking will offset recession fears.

THIS WE FIGHT FOR: *Network radio has regained many of the advertisers it lost in the early '50's (see page 12). Now is the time for the networks to regain prestige by getting together and revealing monthly client billings.*

10-SECOND SPOTS

Agency type: A young lady, recently come to New York and hard at work in her first job with an agency media department, was asked if she had made many friends yet. "No," she replied, "but I've got lots of acquaintances-in-depth."

Synopsis: From the program log of *TV Guide*, this description of a movie on WNHC-TV, New Haven, Conn.—"*Dangerous Number.* (1937) Time approx. After returning from the Orient where he tried to forget his former sweetheart, a handsome New Yorker rushes her away on the brink of her impending wedding and marries her herself." *Sounds a little too off-beat for the tv family audience.*

Showcase: Horace Schwerin, president of Schwerin Research Corp., told Minneapolis Ad Club members that, "Excellent results can sometimes be obtained from sponsoring a Western, but it is not the easiest type of show with which to harmonize your commercials." *Unless, of course, you're in the saddle or shootin' arn business.*

Bumper crop: When Dee Sweet, of Indianapolis station WISH-TV, goes to the San Francisco convention of Advertising Women in Radio and Television she will have $832 spending money—profits from an acre of Maine potatoes she won at last year's conclave. The Maine Dept. of Agriculture, donors of the prize, packed the crop in 10-lb. bags bearing her name (Dee Sweet Brand), shipped them to Indianapolis. There, Dee herself promoted her spuds in local supermarkets. *Proving there's money in farm radio.*

Keeping her modest: Psyche, the White Rock girl well known in air media, is on display in New York's Grand Central station but is presenting a bit of a problem inasmuch as her white gauze sarong keeps slipping. Every few days watchful attendants haul it up into place again. *The sack that failed.*

Safe: Herb Sheldon, Dumont air personality uses four of his own shows to sponsor his own product—Pop-A-Day Pops, vitaminized lollypops. *The best client-talent relationship to come along in a long while.*

AWOL: On ABC TV's *Rin Tin Tin*, Benny, a trained rabbit was supposed to run away from Rinty. He did, and his trainer is still looking for him. *So that wasn't the Easter Bunny you saw hopping down Wiltshire — that was Benny.*

LOCALE: Moscow City Hospital

SUBJECT: Dick Cheverton, WOOD Broadcasting News Director

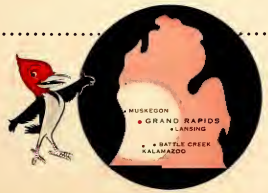
SITUATION: Lousy! Recovery from plane crash at Moscow Airport not assisted by cheesecake or decent grub.

What was Chev doing in Russia, anyway? Getting background for news, of course. It just happened he got more than he bargained for in a plane crackup. He *did* return to Grand Rapids with rare insight on one facet of Russian life. WOOD news personnel habitually travel far and wide to write and produce news programs that WOODlanders listen to and watch first and most.

Everybody in Western Michigan is a WOODwatcher!

WOOD-TV is first—morning, noon and night, Monday through Sunday—November '57 Grand Rapids ARB

WOOD-AM is first—morning, noon and night, Monday through Sunday—April '57 Grand Rapids Pulse



WOOD AM TV

WOODland Center, Grand Rapids, Michigan

WOOD-TV - NBC Basic for Western and Central Michigan: Grand Rapids, Battle Creek, Kalamazoo, Muskegon and Lansing. WOOD - Radio - NBC.

Programmed exclusively for the

GRAY FLANNEL SUIT SET

with hooks .

If you sell to the masses, appeal to the masses!

There's the *News Hook* — We have NBC hourly news programs with loc features; ski reports, road conditions, etc.

There's the *Cultural Hook* — We have classical music programs, discussi programs, public information programs, et

There's the *Religious Hook* — We have a wide variety of religious progra reaching all faithes.

There's the *Rock and Roll Hook* — We have the Lucky Lager Dance Tim

There's the *Block Buster Hook* — We have Bob Hope, Groucho Mar Gildersleeve, Monitor, Nightime, etc.

There's the *Popular Music Hook* — We have the Quality Controlled Musi library.

There's the *Public Service Hook* — We have medical discussion report Public School activities, Local and Stat Police and Government reports, etc.

There's the *Personal Service Hook* — We have plenty of time signals, road ski and weather reports.

Apply to your Katz representative for hooks.

NBC **KDYL** Radio Utah

Salt Lake City, Ogde and Prov

America's 35th Marke